The Official Trade Newsmagazine For Professional Mobile Disc Jockeys

Mobile INTERNATIONAL Beat™

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October / November 1991 Vol. #1 Issue #4

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MUSIC
MARKETING
MANAGING
& MORE!

Published by
LA COMMUNICATIONS Inc.
P.O. Box 43
East Rochester, NY 14445

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ISSUE #4
OCTOBER / NOVEMBER 1991

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Mobile Beat's 1991 Year-End Wrap-up
FEATURING MOBILE BEAT'S ALL-TIME TOP 200!
AS DETERMINED BY THE READERS
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MORE GREAT IDEAS ! MORE NEW PRODUCTS!
CLOSING DATE FOR LETTERS,
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FRIDAY OCTOBER 25

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Mobile Beat Magazine (ISSN 1058-0212) is published bi-monthly (six times per year) by LA Communications Inc., 109 W. Commercial Street, P.O. Box 43, East Rochester, NY 14445, (716) 385-9920. Copyright 1991 by LA Communications Inc. Columns, articles, press releases and letters welcome. Mobile Beat reserves the right to edit all material submitted. All advertising material subject to publisher's approval. Publication of any advertisement in this magazine does not constitute publisher's endorsement. Views expressed by authors and contributors do not necessarily reflect the opinions of the ownership or management of Mobile Beat. All rights reserved. Reproduction of copy, photography or artwork prohibited without permission of the publisher. Subscriptions (U.S.) may be obtained by sending $19.95 for 6 issues or $34.95 for 12 issues to Mobile Beat, P.O. Box 43, East Rochester, NY, 14445 or by calling 1-800-836-9355 for orders charged to Visa or Mastercard. Subscriptions to Canada are $24.95 (US FUNDS) per year. Subscription rates are subject to change.

FEEDBACK

COMPILED AND EDITED BY
MIKE BUONACCORSO

In our last issue, leave it to old Dr. Shock Jock to challenge Mobile Beat's editorial policies on obscenities, requesting an all-time OPM (Obscenities per minute) music chart. If you're looking for four letter words, stop by our office sometime around deadline, but outside of that, the chart we are most interested in at this time is the **"MOBILE BEAT ALL TIME MOBILE DJ TOP 200"** to be published in our December/January issue. Fortunately, (or maybe unfortunately) from a business standpoint, most of the MDJ trade does not consist of a 52-week engagement at Spring Break in Daytona Beach, so the list will probably disappoint the good doctor. If you have not as yet added your input, please do so by 10/23/91.

Rolling Stone magazine recently reported that sales of recorded music are off by as much as 20% for 1991. Further statistics from other sources show the 15-19 age group, whom apparently are the prime target of the industry, are reluctant to hand over $13.99 for a hot new CD. The notable exception to this trend in recent TOP 40 sales, the report further states, was Natalie Cole's Unforgettable! Now, if this is true, it could explain why many Mobile DJs, ages 20 and over, have encountered a new problem: A shortage of new releases with wide, lasting appeal for multi-purpose dance use.

To delve further into this issue, Feedback received these interesting music commentaries from members of **SPINS Record Pool** (Carlisle, PA). Although they are submitted by club jocks, the points made are obvious whether you agree or disagree. . .

. . . Joyce Houser, review of "In My Nature" by Poison Clan:

Although this rap is musically aesthetic, when you REALLY listen to it . . . well, don't waste your time. (They shouldn't have wasted the vinyl.)

This is a prime example of rappers who can't stand on their own two feet. Not only can they NOT sing (and how difficult is this rap?) but they have stolen the music from the classic "You are Everything and Everything is You". Enough said on the musical end of it.

The lyrics are even worse. Hasn't someone notified these nymphomaniacs that sexual promiscuity is OUT? Even were I to actually live this lifestyle, I certainly wouldn't proudly broadcast it. What kind of message is this projecting to our younger generation when AIDS is running rampant throughout the country? Such phrases as "flaunt the gift I was given" or blaming their primal urges on their "nature" - cut me a break. Obviously these guys think the more "pegs on the board" the more masculine they are. What an insult to the female race, actually, it's even more of an insult to the male race!

Come on guys, grow up! Be responsible for your actions; control your "animal" instincts. Get a life and make some REAL music.

. . . and this perspective from Bill Hanson:

WANTED: A ROCK & ROLL SONG WE CAN DANCE TO !!!

Let's face facts. Unless you work in a major U.S. city for a club that has an established theme, somebody attired in jeans and flannel is going to tell you to cut the crap and play some rock and roll. Sometimes these folks arrive in large numbers, and that's OK if they

promise to do some stompin' on the dance floor. The problem is . . . finding a rock and roll set that doesn't bore one to tears. For the past few years, finding a real honest to goodness rock and roll record that cannot fail on the dance floor is no piece of cake. Sure, the Scorpions and Queensryche have provided us with slow stuff. But who, this side of the Black Crowes has really cut loose with a genuine butt shakin' instantly identifiable, can't miss classic?

> ***For the past few years, finding a real honest to goodness rock and roll record that cannot fail on the dance floor is no piece of cake.***
> *. . . Bill Hanson, SPINS*

It amazes me that the recording industry has all but ceased producing 12" rock and roll singles with a dance mix. It may have something to do with the difficulty AOR performers are having crossing over on the pop charts. ZZ Top was the last major act, as far as I know, to release an album rock song with a 12" dance mix. My copies of "Rag Doll" and "Dude Looks Like A Lady" from Aerosmith are all but worn out. Billy Idol's "Mony Mony" is wearing me out. And I don't want to play "Addicted to Love" again in my lifetime. Somebody hear my plea!! Somebody drop a serious beat on today's rock releases!!!

Obviously, all rock and roll songs aren't meant for dancing. Most of my favorite rock songs concentrate on soul rather than beat. As a matter of fact, few bands are releasing anything that even lends itself to a remix or is naturally danceable. Still, it's up to the record industry to keep an ear open for anything that results in something other than fist pumping. Does anybody remember the "Ramones on '45" mix of a few years back? Seriously, if the Ramones could pull it off, why not Guns N' Roses? I certainly wouldn't call it "selling out". It would be one less time I have to play "Some Kind of Wonderful".

Rock and roll isn't dead, but it isn't taking advantage of its options!

■■■■■■■

We heard recently from Tom Marcel of Sundance DJ Service in Houma, Louisiana. Tom mentioned to us he often uses music that would be considered "most regionally requested," such as, in his case, Zedyco, Mardi and Cajun, and would be interested in knowing about the same in other areas. If you also have regional HOT SONGS, send them along to this column. (Incidentally, Cajun and Zydeco fans would enjoy ALLIGATOR STOMP Volumes 1 & 2 on Rhino Records!)

Here's more on . . . Vinyl! Cassettes! CDs! Charlie Cooper's love affair with vinyl from our last column is countered again!

Dear Editor:

Just as Mr. Cooper sung and exalted the "virtues of vinyl", we would, with "tape" in cheek, like to playback a little of what is passing through our "heads".

Cassette tape does not warp, especially in hot cars or trucks. If cared for, it does not deteriorate over time and, if properly recorded on quality tape and equipment, cassettes sound great the first time and every time, no scratches, no hiss, no worn out grooves. "Sound for Pound", cassettes are considerably lighter and smaller than, . . .er . . .eh . . .excuse us but we have to use the "R" word - records. Access and cueing of cassettes is relatively easy for us since, we use an elaborate musical categorization system teamed with high

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quality, music-search decks. In addition, tape offers an economic benefit insofar as borrowed music (from patrons) can be easily recorded. And happily, as we push the record button, before us is an endless cornucopia of program material. Tape can tap ALL formats.

Reams have been written on the proper care and handling of records. Millions have been spent on products for the care of records. Shuffling of unjacketed platters is another form of DJ "scratching" and, that's for the record!

Wide dynamic range in a recording is always desirable since, it helps to create the illusion of a live performance, with soft sounds contrasting against crescendo. "Gain Riding" should never be required unless the gain of the mixer was initially set too high or too low in the first place.

Mr. Cooper makes reference to the "juiced-up" bass on CDs. Obviously his yardstick is the sound of records versus CDs. Well, of course, CDs have more and lower bass response and thus added punch and sock, that's what the technology is all about! In all fairness, we must add that many 12" singles also share this quality.

And speaking about "bass", let us remember that the pounding rhythm of "Do You Wanna Funk" and "Old Time Rock N' Roll" is precisely what motivates the people who pay us to "Get Up And Boogie".

Let's face it guys, gals, the death knell has tolled for vinyl. In the "vinyl" analysis, the source of most music, the music stores (in our area anyway) have phased out the venerable black disc. CDs and tape will carry the tunes until "chip" technology is perfected. Now just imagine going to a gig with a single "chip" say, containing a thousand songs, accessed by a telephone type keyboard. Ah, now that would be "DJ Nirvana".

Vic Kornicki
Studio Sound Entertainment
Bensalem, PA

Mobile Beat Feedback will soon be expanding its communication system with the addition of **Feedback FAX**. We want to make it easier for you to reach us with your comments, articles, newsworthy items and DJ-related quips. See this column in our next issue for further details and our new
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Association Announced at FORUM

For some time, many MDJs have been expressing the need for a national organization. Unfortunately, those who have tried in the past to establish one have found an overwhelming lack of support from the industry. At the DJ Forum in Philadelphia (September 27, 28 and 29), Bruce Keslar and Bob Lersch, two of the co-founders of ADJA, The American Disc Jockey Association, unveiled their plans for the organization. "The purpose of ADJA", says Keslar, "will be to organize American Disc Jockeys and create a national voice between themselves, the manufacturers, record label reps and any other industry related organizations."

Primary benefits of membership in the association include: group insurance rates, along with discounts on equipment, records, tapes and CDs. ADJA plans include the presentation of seminars on a local and national basis to address such topics as advertising and marketing and other issues relevant to the DJ industry.

Asked why he feels the ADJA will succeed on a national scale, Keslar added, "This is really the first time DJs have had a chance to participate in an organization designed to give them something substantial with involvement and support coast to coast". For more information on ADJA, call 800-899-6726

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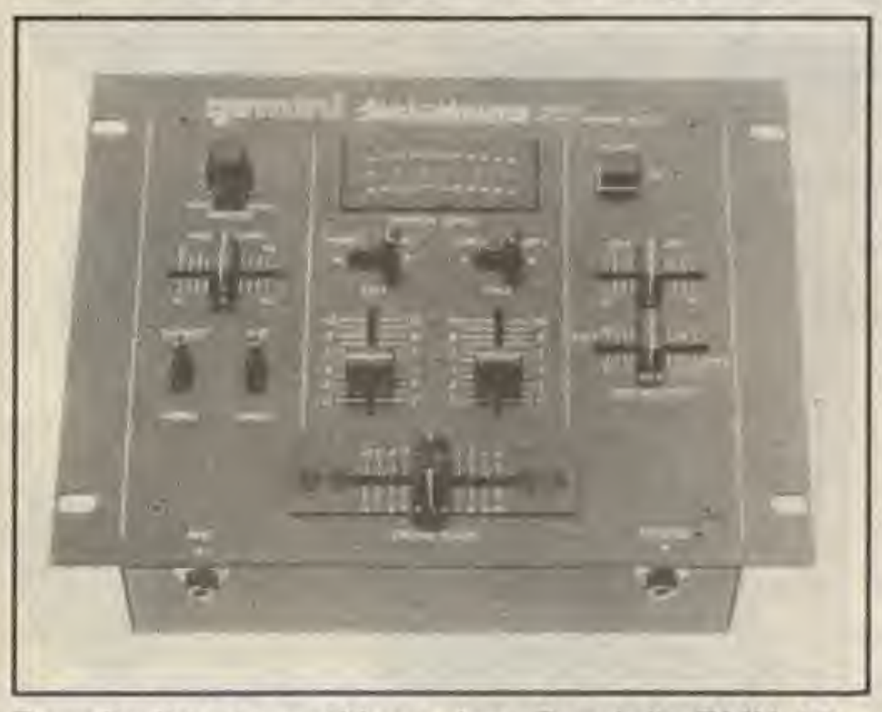
A WHIZ it iz!

The WHIZ, from SHOW PRO, is compact, rugged and unbelievably simple to use. Just hang it from a truss or tree, or set it on a table top. Open the front, plug it in and get ready for an amazing display of color and designs. WHIZ highlights include sixteen chase programs with 32 steps per program, auto and manual operation, built-in microphone with sensitivity adjustment, and speed control. It can be operated locally or via the supplied 25 foot remote. WHIZ comes with four gobos: tunnels, beams, walls and spirals. Others can be purchased and installed. Custom gobos are also available. Four dichroic filters create the colors: deep orange, blue, green and yellow. Other filters are available. Four 250 watt lamps throw beams 30 feet. Engineered and built with mobile use in mind, The WHIZ is housed in heavy gauge sheet metal but weighs just 28 lbs. **SHOW PRO, 111 South State Street, Hackensack, NJ 07601 (201) 646-9522**

"Scratchmaster" is new for serious DJs on a budget.



Despite its competitive price, Gemini's PMX-10 Scratchmaster, 2-channel mixer offers a full range of features including: 2 phono/line inputs, 1 mic input, talkover switch, LED metering, rotary master volume control, replaceable cross fader and more. **Gemini Sound Products, 1221 38th Street, Brooklyn, NY 11218 (718) 851-6000.**

"Vector Series" offers three new trapezoid speakers for DJ & portable applications.

SoundTech's new Vector Series includes the VS122 2-way 12 inch system (pictured) which features SoundTech's STS cast frame woofer and EV's constant directivity horn and driver. It can be used alone or with a subwoofer system such as the B18EV. Retail price is $629.90. Other models in the series are the VS 152, a two-way system using two 15 inch STS speakers and a high frequency horn driver combo and the VS 153, a three-way, fifteen inch system. **SoundTech, 230 Lexington Drive, Buffalo Grove, IL 60089 (708) 541-3520**

New Case Lightens The Load For CDJs

The DJ Express 400 case from Univenture holds 400 CDs when used with the company's patented CD-Viewpaks™ featuring the "Safety-Sleeve ™". Made from black polyethylene, it weights less than ten pounds empty and just 33 lbs. when filled to capacity. Suggested retail price, with 400 CD-Viewpaks, is $295. The company has established a special price of just $225 for Mobile Disc Jockeys. Call 1-800-992-8262 for more information. **Univenture, 6145 Scherers Place, P.O. Box 570, Dublin, OH 43017. (614) 761-2669.**

Large mobile shows get a lift from Genco

Genco's new Super Lift is a low maintenance stand manufactured primarily of aluminum. The 65 lb stand is available in two versions, capable of lifting up to 500 lbs (225 kgs) to a height of 14 1/2 feet (4.5 meters). It has a self locking design so no clamping is required. **Genco Industries, 411 Industrial Road, #14, London, Ontario, N5V 3L3 (519)659-7972**

Calzone "coffin" stands alone

Calzone Cases new free standing console is equipped with a removable, two-section lid that doubles as table legs. The "coffin" will accommodate most standard turntables and rack mount mixers and, with an optional front panel, a front loading CD player. **Calzone Case Company, 225 Black Rock Ave., Bridgeport, CT 06605 (800) 243-5152**

"Endless" images from Cantek's Light Kaleidoscope

The Meta-Lite KE-1 light display from Cantek-Metatron is a complete package that creates 8 independent geometric patterns-in-light. Combined through an 8-channel power controlled, it will sequence and sync 255 pre-programmed patterns to music. Pattern rate and sensitivity are adjustable. Highly mobile, the portable KE-1 unit weighs in at 38 lbs and requires two minutes or less for set-up. **Cantek-Metatron Corporation, 19 West Water Street, Canonsburg, PA 15312 (412) 745-6760.**

Send photos, press releases and product introduction information to : What's New, c/o Mobile Beat, Box 43, East Rochester, NY 14445. Unless specified, materials will not be returned.

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New in '92 - Music on Mini-Disc

by Robert A. Lindquist

The menu of incompatible audio formats just keeps expanding. In just a few short years, it's grown from the trusty vinyl record and compact tape cassette to include the compact disc (CD), digital audio tape (DAT) and the forthcoming hybrid known as the digital compact cassette. Each of these formats has its pros and cons when applied to the Mobile DJ industry.

Vinyl records offer terrific accessibility, but have a limited life span, and can be very frustrating to work with on soft floors. Tape formats give us the ability to record just the songs we need and infallible stability on a soft dance floor. Tape's downside is the time and trouble involved in accessing what you want to play, and it, too, will wear in time.

Compact Discs have brought us into a new era of high fidelity sound and instant access to any track. But in some situations, CD players (with the exception of the higher priced pro-models) can prove to be more trouble that turntables.

Wouldn't it be great if there was a format that offers:

1) RECORDABLITY
2) STABLITY
3) INSTANT TRACK ACCESSIBILITY
4) SOUND QUALITY OF CD ?

It's coming. A new digital audio format based on a tiny 2.5-inch disc has been announced by Sony. The new system should be on the market by late next year. Called the Mini Disc system (MD), the new recordable format is being developed for the personal portable stereo market. Sony has not, however, ruled out expanding the new format to include recorder/players for home or professional use.

The MD system uses a disc housed in a protective caddy similar to a computer diskette. Each disc can hold up to 74 minutes of digital audio and it can be erased and recorded over without limitation. For shock resistance that's on par with today's cassette, the MD player features a newly-developed "shock-proof" memory chip.

In addition, the user can direct access any musical selection in less than one second.

So what are its disadvantages? Because of the enormous amount of information that's being stored on such a small disc, the MD data compression system sacrifices fidelity to the extent that some audiophiles may notice. This is hardly worth noting considering the amount of noise at a typical DJ function.

Each disc can hold up to 74 minutes of digital audio. For shock resistance that's on par with today's cassette, the MD player features a newly-developed "shock-proof" memory chip. In addition, the user can direct access any musical selection in less than one second.

The second concern deals with the use of copied material (see "Copyright Questions" in this issue). According to Michael Schulhof, president of Sony Software Corporation, "We intend to enthusiastically support the introduction of MD and believe that other record companies will also support this technology. Moreover, we wholeheartedly endorse Sony's plan to incorporate the Serial Copy Management System with MD".

The SCMS system allows one, and only one digital copy of a recording to be made. For example, if you needed

to make a quick vinyl to MD copy of "The Anniversary Waltz", you'd have no problem. If a fellow DJ tried to make a copy of your copy, he'd be fresh out of luck.

Will this new technology be expensive? Being that's it's aimed primarily, at least initially, at the Walkman crowd, it will have to be priced accordingly. A Sony spokesperson said that the price of blank, recordable media will be comparable to analog metal tape for Hi-Fi use. Pre-recorded titles will be available. Like the early days of CD, titles will be limited at first.

What effect will this have on recordable CDs? No doubt, very little. CD recorders have been around since 1982, but have been far too expensive for individual use. Popular Science magazine reported in its August 1991 issue that the giant Dutch company, N.V. Phillips is planning to offer a small compact disc recorder for the professional market. They have not as yet disclosed a price for the machine, but a spokeswoman speculated that songwriters and musicians might pay more than $5,000 for a recorder based on the CD format. That machine would most likely use the write-once disc technology as opposed to the erasable technology of the MD system.

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MUSIC

IT'S ON CD!!!

by Mike Paz

Still looking for Mobile Beat's TOP 25 party tunes on CD? (Issue #1 April/May 1991). Last time we went through numbers 6-10. Now let's find the next five.

"What I Like About You" from The Romantics used to be hard to find until Sony/Columbia released a greatest hits package from the group. An extended remix of this song can also be found on the Prime Cuts Volume I disc.

"Can't Help Falling In Love" from Elvis Presley can be found on any number of Elvis' greatest hits packages. My personal favorite is the Collector's Gold two-disc package but any "Best of" disc will do.

This next one can be a bit tricky. "The Lady in Red" from Chris Deburgh is found on the disc "Into The Light". Unfortunately, there is little else for DJs to use on this disc. Try to hold out for one of two import discs: a various artists collection called "Cheek To Cheek" from Canada or the Chris Deburgh "Best of" collection from the U.K. Even though they are a bit more expensive, at least they contain more than one song which mobile jocks can use.

"Electric Boogie" from Marcia Griffiths, which may also be called the "Electric Slide", (the confusion stems from the name of the dance which is done to the song) is available as a 4-mix CD 5" single. It is also on the CD full length release "Carousel". Curiously, it is not on the various artists disc called "The Best of The Electric Boogie".

Finally, "Ice, Ice Baby" from Vanilla Ice is available on his disc called "To The Extreme", it is also on a various artist disc called, "Hearts of Gold: Rap Collection" although nationally this song and artist are now getting the "cold shoulder".

"Electric Boogie" from Marcia Griffiths, which may also be called the "Electric Slide", is available as a 4-mix CD 5" single. It is also on the CD full length release "Carousel". Curiously, it is not on the various artists disc called "The Best of The Electric Boogie".

In my last column, I reported that I had not yet seen the original "Grease" soundtrack on CD, however since that time I have seen the domestic disc in a mall store. Gonna have to talk to my PGD rep. He shoulda known about that one...

One of the more interesting letters I received recently came from a DJ who wonders what song to use for the "Mother and Groom" dance which is becoming popular these days. As most everybody knows, there is no tune called "Mommy's Little Boy" and I doubt most guys would want to dance to it if there was! Some suggestions might be "Just The Way You Are" from Billy Joel, "Could I Have This Dance?" from Anne Murray or "Through the Years" from Kenny Rogers. If none of these will work, allow the groom and/or his mom to offer up some suggestions. Remember, this is a special event for both mom and son, so try to pick a suitable piece. *(eds. note: How about "Times Of Your Life" by Paul Anka or "Wind Beneath My Wings" by Bette Midler?)*

Something to look forward to from Rhino is a wedding disc which is supposed to include the never before available on-CD recording of Paul Stookey's "Wedding Song" along with many others. I can't wait for this one myself!

That's it for this issue. Keep those cards and letters coming and I'll try to answer as many as I can. Until next time, keep on digital spinnin'.

"Mike Paz CD/DJ Systems" was one of the first 100% CD Mobile Disc Jockey systems. Along with operating his DJ service, Paz is a music buyer for Record Archive music stores and host of a morning radio show. Comments and questions for "It's On CD" should be addressed to: Mike Paz, c/o Mobile Beat.

DON'T MISS THE NEXT EXCITING ISSUE OF

Mobile Beat

FEATURING THE ALL TIME TOP 200 MOBILE FAVORITES!

SEND US A LIST OF YOUR 25 MOST REQUESTED / MOST PLAYED SONGS BEFORE OCTOBER 23!

Platters That Matter

by Tom Hoey

The most surprising hit of the past summer was "The Whistle Song" by Frankie Knuckles. Strictly instrumental with a hook that can't be beat, it still surprised us all, since at first spin, it sounds kind of mellow and late night. Wrong. This is one that will become a classic.

Techno has been hot in the clubs since early 1989 and is just now being recognized by the masses. A perfect example of this is Quadrophonia by Quadrophonia. I mention this record because it was a best selling import last winter and now it's available as a domestic release. This record is a perfect one to start your techno collection. There are rap mixes included but you will probably want to stick with the instrumentals.

The most exciting record out right now is "Unity" by Unity. It is hard house for the purists and will feel like an earthquake is occurring when played on the right system. It's got a great hook and beautiful female vocals. The message is today. This one could be headed for commercial radio.

Crystal Waters is back with another hit, "Makin' Happy". Another killer hook and vocals that are sublime. If you liked "Gypsy Woman", then you can't go wrong with this one. The whole CD is excellent.
Cabaret Voltaire is still around and is getting major label attention with their newest LP: "Percussion Force". Their last release was a blatant grab for attention from the Techno ravers. This release goes much further. This time, CV is more occupied with the music and less with the beat. Maybe a little too intense? I don't know if I like it, I'll have to listen some more.

My favorite house piece of the moment is "7 Ways to Love" by Cola Boy. This repetitive chugger has potential of going all the way to the top of the charts. It has already topped many European charts.

Beats and Pieces: More exciting releases include "Emotion" by Mariah Carey; "Colours" by Cabaret Voltaire; "Safe From Harm" by Massive Attack; "Save Me" by Lisa Fischer. A new dance version of "Wind of Change", on import, by Red Star; "Lift" by 808 State; "Gett Off" by Prince and The N.P.G.; "Romantic" by Karyn White (already charting on Top 40 radio); "A Day in My Life" by Lizette Melandez (a great follow-up to "Together, Forever"); "Wear Your Love Like Heaven" by Definition of Sound.

Till next time, keep spinnin'.

DJ TOM's TOP TWENTY

1. **Fear:** The Mind Killer - Eon
2. **The Whistle Song/Right Thing** - Frankie Knuckles
3. **Makin' Happy/Good Lovin** Crystal Waters
4. **Romantic** - Karyn White
5. **7 Ways to Love** - Cola Boy
6. **Quadrophonia** - Quadrophonia
7. **Unity** - Unity
8. **Gett Off** - Prince and The N.P.G.
9. **O.P.P.** - Naughty by Nature
10. **Lift** - 808 State
11. **Emotion** - Mariah Carey
12. **Save Me** - Lisa Fischer
13. **Now That We Found Love** - Heavy D & The Boyz
14. **That's The Way Love Goes** - Young MC
15. **Gonna Catch You** - Lonnie Gordon
16. **Wind of Change** - Red Star
17. **Within My Heart** - Voyce
18. **Do What You Want** - 2 in a Room
19. **Open Your Heart** - Ceybil Jeffries
20. **To Be House** - S.S.R.

Top 25

1. THINGS THAT MAKE YOU GO HMMM - C & C Music
   Columbia - 113 BPM
2. NOW THAT WE FOUND LOVE - Heavy D & The Boyz
   Uptown - 120 BPM
3. NO DEEPER MEANING - Culture Beat
   Epic - 122 BPM
4. DANCE NOW - Mosaic III
   RCA - 122 BPM
5. GETT OFF - Prince and NPG
   Warner Bros. - 122 BPM
6. GOOD VIBRATIONS - Marky Mark & Funky Bunch
   Interscope - 126 BPM
7. JUST GET UP AND DANCE - Afrika Bambaataa
   DFC - 123 BPM
8. BASS POWER - Raze
   Atlantic - 119 BPM
9. CHORUS - Erasure
   Sire - 131 BPM
10. THE WHISTLE SONG - Frankie Knuckles
    Virgin - 121 BPM
11. MAKIN' HAPPY - Crystal Waters
    Mercury - 120 BPM
12. GET SERIOUS - Cut N' Move
    Epic - 111BPM
13. NEVER STOP - Brand New Heavies
    Delicious Vinyl - 101 BPM
14. TURN IT UP - Oaktown's 3-5-7
    Bust It - 127 BPM
15. SUMMERTIME - DJ Jazzy Jeff & Fresh Prince
    Jive - 95 BPM
16. DEEP IN MY HEART - Clubhouse
    Atlantic - 124 BPM
17. SUCH A GOOD FEELING - Brothers in Rhythm
    4th & Broadway - 124 BPM
18. WHAT WOULD WE DO - DSK
    Hot - 121 BPM
19. THE BEAT IS HOT - BG Prince Of Rap
    Epic - 112 BPM
20. LIES - EMF
    EMI - 114 BPM
21. RUNNING BACK TO YOU- Vanessa Williams
    Wing - 115 BPM
22. 3 A.M. ETERNAL (RMX) - KLF
    Arista - CD-P - 118 BPM
23. UNITY - Unity
    Cardiac - 123 BPM
24. MALFUNCTION - N-Joi
    RCA - 125 BPM
25. LET THE BEAT HIT 'EM - Lisa Lisa & Cult Jam
    Columbia - 112 BPM

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Playlist Pix

ROCK/ALTERNATIVE
from SPINS Record Pool, Carlisle PA.

1. LIVING IN ANOTHER WORLD - Talk Talk
2. 3:AM ETERNAL - The KLF
3. WIND OF CHANGE - Scorpions
4. LIES - EMF
5. CRAZY - Seal
6. FADING LIKE A FLOWER Roxette
7. ONLY TIME WILL TELL - Nelson
8. CHORUS - Erasure
9. SHINY HAPPY PEOPLE - R.E.M.
10. BLIND FAITH - Warrant
11. KISS THEM FOR ME - Siouxsie & Banshees
12. HIT ME LIKE A HAMMER - Huey Lewis
13. BIG BLUE '82 - Danielle Dax
14. SOUND OF YOUR VOICE - 38 Special
15. SEX ON WHEELS - Thrill Kill Cult
16. DEVICE FOR YOUR SOUL The Swains
17. ALL TOGETHER NOW - The Farm
18. WALKING DOWN MADISON - Kirsty MacColl
19. GROOVY TRAIN - The Farm
20. YOU COULD BE MINE - Guns & Roses

PIX
from Segue Entertainment and Promotions, Rutherford, NJ

1. OPEN YOUR HEART - Ceybill Jeffries
2. NO ONE KNOWS - Annette Taylor
3. TOO BLIND TO SEE - Kym Sims
4. WHY WOULD ANYBODY - Miko
5. MOVE YOUR BODY - Selector

TOP 10 DANCE
(Moving Up)
From SoBAD (South Bay Assn. Of DJs), San Jose, CA

1. GOOD VIBRATIONS Marky Mark
2. MAKIN' HAPPY Crystal Waters
3. BASS POWER Raze
4. WHERE YOUR LOVE Definition of Sound
5. RUNNING BACK TO YOU Vanessa Williams
6. LET THE BEAT HIT 'EM Lisa Lisa & CJ
7. FLY GIRL Queen Latifah
8. WHAT WOULD YOU DO DSK
9. MAMI EL NEGRO DJ Laz / Danny D
10. DO YOUR DANCE Homeboy Project

TOP TEN TORONTO

1. THINGS THAT MAKE YOU GO HMMM C & C
2. MY NAME IS NOT SUSAN Whitney Houston
3. UNFORGETTABLE - Natalie Cole
4. LET THERE BE LOVE - Arthur Baker
5. TENDER KISSES - Tracie Spencer
6. FOREVER MY LADY - Jodeci
7. FREEDOM - Carol / Lifetime
8. I WANNA GIVE YOU DEVOTION - Nomad
9. DON'T WORRY - Kim Applefly
10. I WANNA SEX YOU UP - Rula Brown

(Courtesy: Star Fighter DJ service /Cheer)

DJs - POOLS
SEND YOUR PIX, PLAYLISTS, ONE LINERS AND COMMENTS TO "CHARTS" C'O MOBILE BEAT MAGAZINE!

Shaka: More Than Just Something They Can Dance To

The first rap tune ever played publicly by many MDJs was the Aerosmith/Run DMC remake of "Walk This Way". Then came artists like MC Hammer, Vanilla Ice, Tone Loc and others. Now, rap has become a legitimate part of the commercial mainstream. In fact, it's become what MDJs often reach for when someone screams **"Hey DJ, play something we can dance to!"**

The problem with rap is, while it appeases the hard core dancers, it can drive those who don't understand it back to the bar. In some cases, that can be the vast majority of the crowd we're playing for. This is why we almost tip-toed past an opportunity to talk with Hutch Banister, a.k.a **Shaka**.

The Music:

Shaka is a 21 year-old singer, rapper and composer who has just signed a ten-record deal with Arista. The first single release from his debut album is entitled ***Rock, Hip N' Roll*** and it well describes his music: A blending of Rock & Rap with a bottom end hip-hop beat. Shaka explains, "I grew up on Rock N' Roll, but I always liked the bottom end pumpin' and the drums really makin' you wanna move". Now he's determined to prove that rock n' roll can easily melt into the hip hop arena. Transcending age, race and musical background, Shaka's songs should appeal to a broad audience. Utilizing samples from U2, Billy Idol, Duran Duran, The Smiths and others, it's not hard to find something almost any crowd can relate to.

The Message:

While working in Washington, DC Shaka got his first heavy exposure to straight up rap. "What I like about rap is that there's so many words, there's just so much time for you to give a message". To understand his message, you don't have to learn a foreign language. "I'm really not with the style of rap that's like 'The bass is pump-in', the music's go-in, the girl's on the floor, ya know' I try to say a little more in my rhymes". What is Shaka's message? It shifts from just havin' a good time, to the deeper themes of peace, hope, and love. It may sound a bit idealistic, but it's all founded on reality. A prime example is "Steppin' On The Wild Side". Featuring samples from Al Stewart's "Year of The Cat", "Wild Side" is a true story about a girl Shaka knew while growing up who died at age 15 as a result of drug abuse.

"There's always gonna be music that has maybe politically something to say, maybe culturally, maybe emotionally, whatever, I try to approach it that way, as something beyond just trying to prove how cool I am." . . Shaka

The Future:

When asked to comment on the lyrical use of four-letter words and language that is considered "socially unacceptable" Shaka answered, "I take offense to it, it's not part of music. I write music for people to listen to, to get a message across and to change things. There's always gonna be music that has maybe politically something to say, maybe culturally, maybe emotionally, whatever, I try to approach it that way, as something beyond just trying to prove how cool I am. Frankly, I'm trying to make my music as accessible to white people as to black people, but I'm always gonna rap in such a way that I remember that rap originally started as a form of expression from the streets". As for the future of rap, Shaka says "Rap is here to stay, I don't know if I'm gonna stay with it forever, but it's definitely becoming a mainstream, white music format".

Shaka", by the way, is Hawaiian for "Hang Loose", a nickname he picked up as a professional wind surfer in Hawaii. It's an attitude that carries over to his music, no rules, no restrictions but plenty of hard work and determination. "I like to keep busy, I have to always be doing something", affirms Shaka, "if you're getting dusted, if you're getting left behind, get off your ass and do something".

THIS JUST IN . . .

"Bum Rapp" Laments for Pee Wee

"Whatever happened to
'Innocent until proven guilty'
They accuse you
of doin' the filthy
There you are,
just minding your business
Thrown in a cell
without even one witness
The moral of this rhyme is
not to hear me yap
But to give a guy a break
if he gets a BUM RAP!"

If you haven't heard about comedian Paul Reubens' (a.k.a. Pee Wee Herman) problems with the law, you probably don't even know what happens at the playhouse when someone says the "secret word". Whether Ruebens did or didn't do what he stands accused of, the fact remains that another celebrity has suffered irreparable damage to his career before his case has even come to trial.

With this in mind, POWER RECORDS, a division of PPI Entertainment Group, of Newark, New Jersey, has just released "BUM RAPP," a novelty rap recording based around the allegations against Ruebens. "BUM RAPP" is performed by LOBOZZO, a professional character voice impressionist, who does an incredible Pee Wee. "In producing the 'novelty' recording, we decided to take it a step further than the usual ridicule of someone's unfortunate circumstances," says LOBOZZO. "In evaluating the alleged 'crime,' we felt the real shame was the way the media and public were determining the guilt of someone based only on allegations."

The song is funny, it's timely, it's danceable and the chorus will stay in your head all day. Your crowds should love it, plus, if you're into sampling, you can really have some fun. For more information, contact: Barry Hirschberg, Hirschberg Productions, Inc. (201) 767-4533 or Henry Blaukopf, PPI Entertainment, (201) 344-4214.

Chicago DJ Puts More Mobile Hits On CD #2

Windy City MDJ Bernie Howard, who's first collection of DJ standards included "The Chicken Dance", The Hokey Pokey", "Daddy's Little Girl" and others has just released an all-new second volume. "All The Original Artists", vol. II features, according to Howard, "Twenty digitally mastered tracks with over 73 minutes of the music DJs are expected to play at weddings and other celebrations. These are all original versions by the original artists, there are no studio remakes". Cuts include: "Celebration"; "Hot, Hot, Hot"; "The Twist"; "New York, New York"; Old Time Rock N' Roll"; "Twist and Shout"; "We Are Family"; the original Dynatones version of "Shout" and a specially edited, 10-minute New Years' Eve countdown which ends with Guy Lombardo's "Auld Lang Syne". Howard says, "This will give the DJs ten minutes to hug their honey at midnight". Distributed by DJ Bernie Howard, for information call 708-674-7760.

Servin' it Up at The "Doo Wop Diner"

Still believe they don't make songs like they used to? There are four new CDs out on Classic Artists Recordings that may change your way of thinking. CAR's Dave Antrell and Bruce Patch have successfully hunted down the leaders of such legendary vocal groups as The Cleftones, Jaguars and The Five Keys. The result is a two volume CD set, *Doo Wop Diner Vols. #1 & #2*, featuring contemporary performances of authentic DOO WOP harmonies in the style and spirit of the artist' original hits.

That's not all. CAR has also released two other CDs which contain music that will be familiar to most children of the fifties. *Count Every Star*, by The Five Boroughs, includes sparkling covers of such favorites as "Just My Imagination", "Stardust", "I'm On The Outside Looking In" and "When I Fall In Love". Similarly, *Digital Doo-Wops*, by Joel and Dymensions features remakes of such classics as "Whispering Bells", "Earth Angel" and "Sixteen Candles". In the final analysis, these four CDs prove that an oldies collection doesn't have to have the phrase "All The Original Artists" to be exceptional. For more information contact Classic Artists Recordings, 11684 Ventura Blvd., Box 579, Studio City CA 91614

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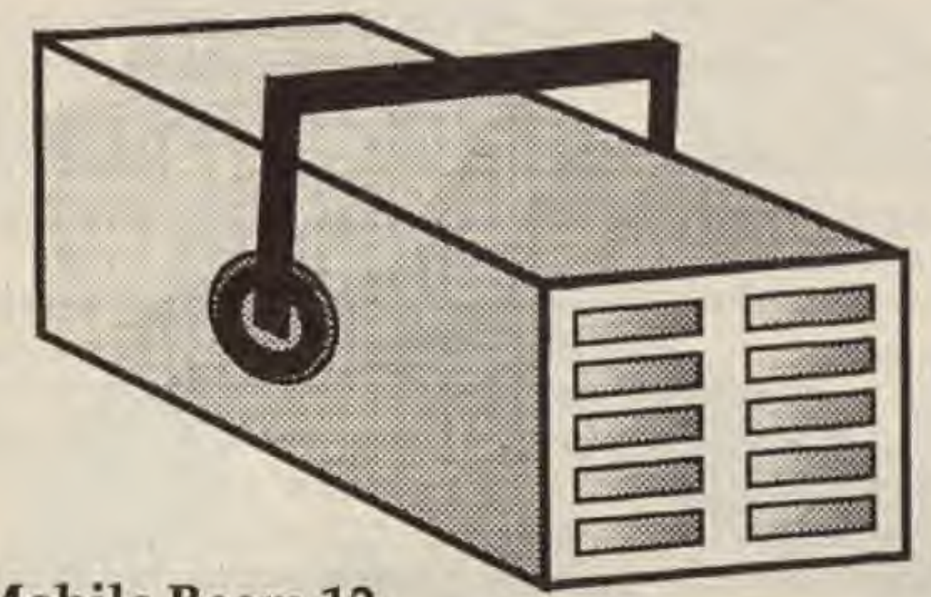

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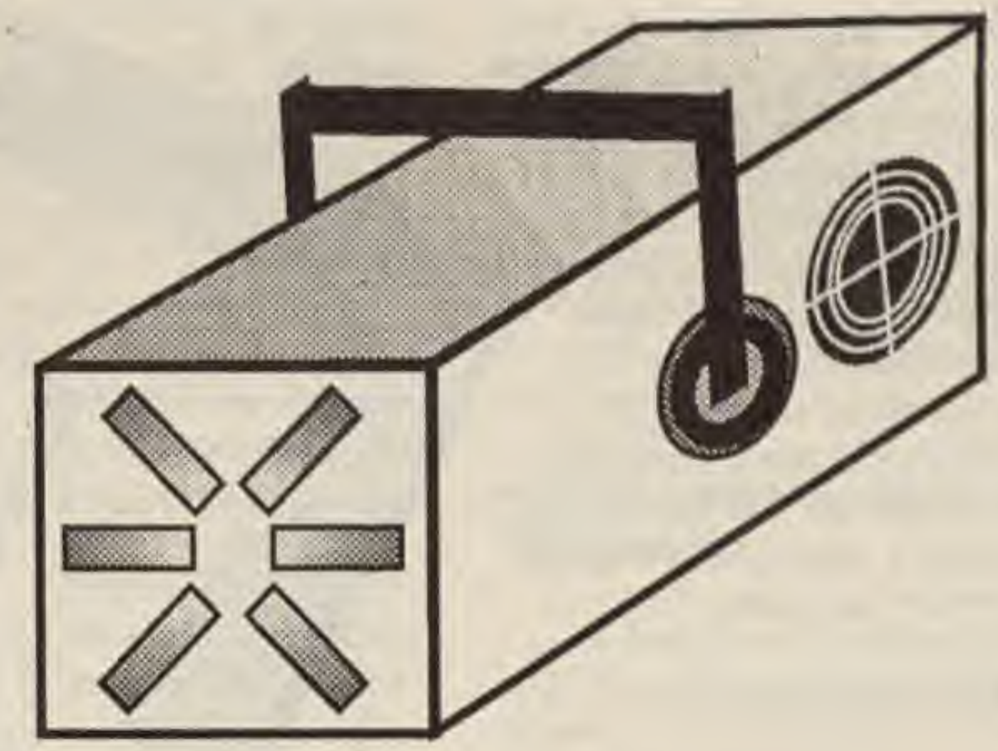

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SPECIAL REPORT

Copyright Questions Have Many Mobiles Clearly Confused.

by Robert A. Lindquist

It's a fact of life in the '90's: There just isn't a whole lot left one can do that isn't taxed, surcharged or doesn't require a license. This is probably why MDJs are becoming continually more concerned that they too, should be paying something to someone in the course of doing business.

Frequently, MDJs ask, "Are we supposed to be paying fees to ASCAP (The American Society of Composer, Artists and Publishers) or BMI (Broadcast Music Incorporated)?" As this question cannot be answered with a simple "yes" or "no", there has never been a solid consensus among DJs as to what role these organizations play in the DJ arena. Intent on finding something conclusive, we decided to do a little digging. What we found was an entirely different matter.

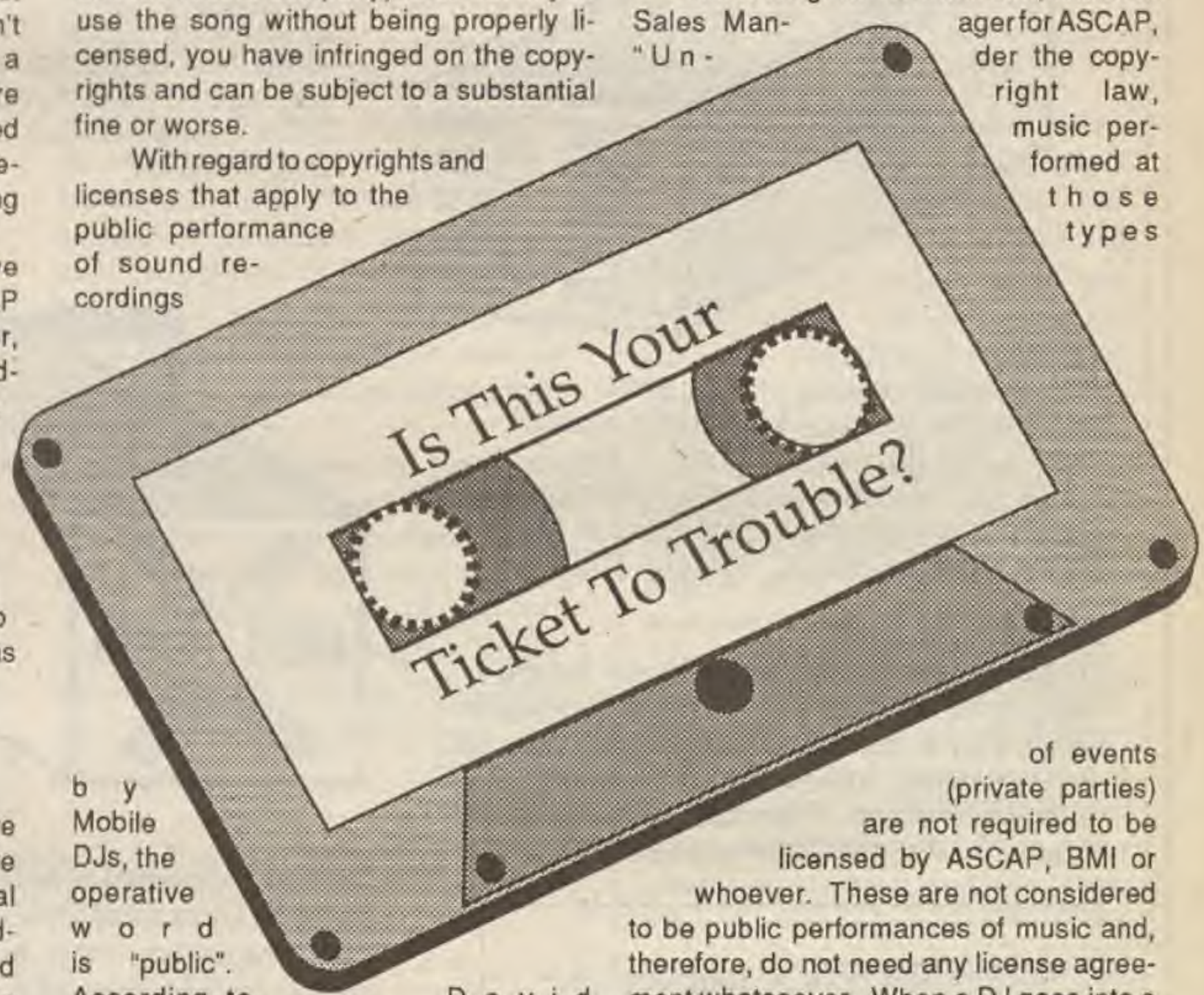
Licenses and Copyrights

The real question here is, "Are there any instances in which Mobile DJs are obligated to compensate an individual or organization for the use of a recording?". The answer is a highly qualified YES. To fully understand this issue, we begin with an armchair differentiation of the terms "copyright" and "license".

A **copyright**, as it pertains to music, is the legal right a songwriter has to print, publish, sell and perform publicly his or her musical work during a certain period of time. In many cases, a songwriter will assign their copyright to a publisher who will handle the sale of their work. In the case of a sound recording such as a record, tape, or CD, there is an additional copyright which is owned by the record company.

A **license**, is a granting of permission by the copyright owners to someone else who wants to use the work for a specific purpose. For example, if you were producing a motion picture soundtrack and wanted to include a particular song, you would need a license from the copyright owners (songwriter or publisher and the record company) to do so. If you use the song without being properly licensed, you have infringed on the copyrights and can be subject to a substantial fine or worse.

With regard to copyrights and licenses that apply to the public performance of sound recordings by Mobile DJs, the operative word is "public". According to David Leibowitz, general counsel for the RIAA (The Recording Industry Association of America) "The copyright laws state that 'to perform publicly is to perform at a place open to the public or at any place where a substantial number of persons outside the normal circle of a family and it's social acquaintances is gathered'. Some activities of Mobile DJs would clearly be public performances, others may not".



To determine what is and what isn't, we first contacted BMI and ASCAP. These are the two major organizations in the U.S. who license the venues where music (live and recorded) is played. The venue is charged a licensing fee which is distributed amongst the organization's members.

Representatives from both organizations told Mobile Beat that MDJs are not required to pay any kind of licensing fee for a "typical performance".

According to William Lee, National Sales Manager for ASCAP, "Under the copyright law, music performed at those types of events (private parties) are not required to be licensed by ASCAP, BMI or whoever. These are not considered to be public performances of music and, therefore, do not need any license agreement whatsoever. When a DJ goes into a bar or hotel lounge or something of that nature, ASCAP's licensing practice is to license the establishment directly. Generally, we do not even deal with the DJ. But, technically, under the copyright law, if the establishment doesn't take out a license, then the DJ would have some liability for that performance". Lee adds that, to his knowledge, ASCAP has never filed suit against a DJ, but noted that, to protect themselves, any DJ who plays a bar or nightclub should contact an ASCAP district office to be sure the establishment is licensed. Although they are not obligated to do so, Lee says some mobile operators have purchased licenses from ASCAP in the past.

Are there instances when a DJ would need an ASCAP or BMI license? Yes. If

a DJ personally presents a dance or similar event for members of the public (whether they charge admission or not), they must have licenses from both BMI **and** ASCAP. The procedure is simple, and the fees are quite inexpensive. Michelle Reynolds, Marketing Director for BMI, said that BMI's fees are on a graduated scale based on seating capacity and admission price. For example, if the seating capacity is 250 or less, and the admission is in the range from no charge to $7.99, the fee would be $12. Simply call BMI toll-free at 1-800-669-4264 to receive a copy of the licensing agreement. Similarly, William Lee says that ASCAP charges "generally in the ballpark of $15" for a single event. The procedure for getting the license requires just a phone call to ASCAP's headquarters in New York City, or to any of ASCAP's twenty-six district offices.

Use of Tape Copies

The one area where MDJs need to be very careful is when they transfer or copy recorded material from its original form (ie: store bought record, CD or pre-recorded cassette) to tape cassette, DAT or other recordable medium (see article on Sony's mini disc in this issue). The music industry's perspective in this matter has always been that all taping or copying is illegal. The Home Taping Bill, which is presently before Congress, would, if passed, exempt taping for personal use. It would not, however, exempt copying music for use in a profit making situation such as operating a DJ service.

Anyone who engages in copying or duplicating an original musical work or a sound recording is required to have:

1). A "mechanical license" and

2). Copyright clearance in the form of a "master license" from the record company who own the copyright to the sound recordings being copied.

Without satisfying both of these points, the individual could find themselves the subject of a lawsuit or prosecution.

Mechanical Reproduction

The organization which grants the majority of mechanical licenses to those who copy musical works is The Harry Fox Agency. The Harry Fox Agency is the licensing arm of The National Music Publishers Association. The NMPA is the trade association that represents between 80% and 85% of all music publishers. If the NMPA does not represent a certain publisher, they will refer the inquiry to them. The primary charge of The Harry Fox Agency is to represent member publishers in deals with record companies, motion picture producers and commercial production houses.

What about the DJ who copies recorded music? Charles Sanders, in-house counsel for the HFA says, "They are 'technically' in violation of the copyright law even if they make a single copy. Regardless of how minute the compensation is to the copyright owner, they are still entitled to be compensated." Getting a mechanical license involves contacting the Harry Fox Agency and submitting a list of the songs in question. The agency will then contact the publishers and inform of you of the fee. Normally, this fee is a one time charge of 5.7 cents per title. In this case, however, it would be up to the copyright owner to determine a rate, which would likely be a multiple of 5.7 cents. Are the publishers concerned about Mobiles making copies of their material? Michael Brettler, Vice President of Shapiro-Bernstein Music says that although DJ taping is a copyright violation, "It's a tough thing to enforce because the money (fees) is so insignificant. That's not to say it's okay, just that it's tough to enforce".

Has the Harry Fox Agency ever actually licensed a DJ company or filed a suit against a DJ service operator? According to Sanders, "We're not unfamiliar with the world of weddings, barmitzvahs and private parties and we endeavor, whenever we find situations involving the use of unlicensed music, to rectify the situations by calling attention to the user that he or she needs a license. Generally, when we approach a company (not necessarily a DJ service) that is operating without licensing, the fees are so reasonable that once we bring it to their attention they comply." When asked what the actual risk factor is, Sanders says that's simply a matter of common sense, "Individuals operating as DJs will generally not catch the attention of the publishers to the extent of a large DJ company that sends out many DJs." This does not imply that The Harry Fox Agency is a "police squad", as only when an alleged violation is reported do they act.

Leibowitz warns, however, that although the record companies have not seen this as a priority in the past, that could change at some time in the future. For now, the recording industry is merely trying to discourage the unauthorized use of sound recordings.

Master License For Copying of Sound Recordings

Although a mechanical license allows a DJ to **copy** a musical work, it does not allow him to actually copy a sound recording to **play** publicly. According to David Leibowitz, general counsel for the RIAA, "If a DJ makes a compilation tape instead of using the originals, that's a reproduction and requires authorization from the copyright owner of the sound recording (the record company), as well as, the owner of the musical work (the publisher)." We've explained the process for getting clearance for the musical work via The Harry Fox Agency, the problem is getting permission in the form of a master license from the record companies.

All the licenses we've talked about so far can be obtained with a simple phone call to a central agency in charge of that particular license. The recording industry, however, does not have a central agency with this responsibility. Any DJ intent on getting permission to make copies of sound recordings must call the copyright clearance department at each record company. As to whether or not the record company

Cont'd on page 33

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SPINNY LEWIS, South Berwick, New Hampshire: "Whenever I hear 'Black & Blue' by Van Halen, I feel like I'm standing ankle-deep in mud in a downpour--like I was at "The Monsters of Rock" concert in Oxford, Maine a few years back."
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—Shakespeare, Twelfth Night

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Another confirmed Elvis sighting

Coventry, Ct., August 26, 1991
Last night, several residents of the Jupiter Trailer Court near Lake Wangumbaug saw a man in white with a guitar slung over his shoulder enter a private home on Clemens road. " I was walking home from getting ice cream," said Rafael McGinnis, a poet who currently resides in Trailer #17, " and saw a man who looked strikingly like Elvis." McGinnis rushed to share this news with his neighbors, many of whom decided to investigate. "It was amazing", said David M. Hayes of trailer #83, " music was coming out of that house--it was Elvis singing and playing guitar without question." The group stood vigil until the King left the residence about three hours later. " As soon as he saw the crowd, I think he panicked a little", commented Sandra Holtzman, a professional drifter temporarily residing in trailer #12. "He hurried over to a blue Dodge pick-up truck and drove off." Suwannee Doppler of trailer #21 said, "He did look a little freaked out when he saw us all standin' there-- he pulled up his collar and said 'I am not who you all think I am.' real loud...but it was him all right!" Ms. Holtzman jumped into her Jeep and tried to follow Elvis-- " I lost him near the Coventry Post Office," she said.

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Trivia Question: On what album cover does LBJ's head appear twice ? Answer next issue...

An Environmental Question from Richard Carpenter:
Q: "If you halted all cars, planes, refineries and industries just because they're polluting the air, where would you be?"
A –Wherever we'd be, we hope it isn't ***close to you...***

"Copyright Confusion"
Cont'd from page 23

will actually give clearance or if there's a cost involved, David Leibowitz says it depends entirely on the record company.

When you consider the amount of red tape involved and the time to cut through it, most DJs will probably opt for one of the two remaining alternatives:

1). Use only store bought records, tapes and CDs, or

2). Make copies and run the risk of getting nailed!

Is the recording industry "out to get DJs"? That doesn't appear to be the case. Leibowitz warns, however, that although the record companies have not seen this as a priority in the past, that could change at some time in the future. For now, the recording industry is merely trying to discourage the unauthorized use of sound recordings. If, in the future, large numbers of DJs are using copies instead of original sound recordings, the record industry may look for a way to make them pay.

There will always be occasions when a DJ will need to put something on tape. Particularly, when playing a hall with a soft floor, a cassette copy may be the only way to play a song without it skipping all over. And, what about those brides who demand special wedding music that exists only on vinyl? These are isolated instances. The fact that they constitute a violation in the strictest sense is not to say that it would be practical for the RIAA or the Harry Fox Agency to go hunting for such violations. At risk are DJ service operators who are operating primarily with tape copies, or making copies on a large scale for use by other DJs either inside or outside of their organization. If you and your DJs use mostly store-bought pre-recorded cassettes, records or CDs, you have very little to reason to lose sleep.

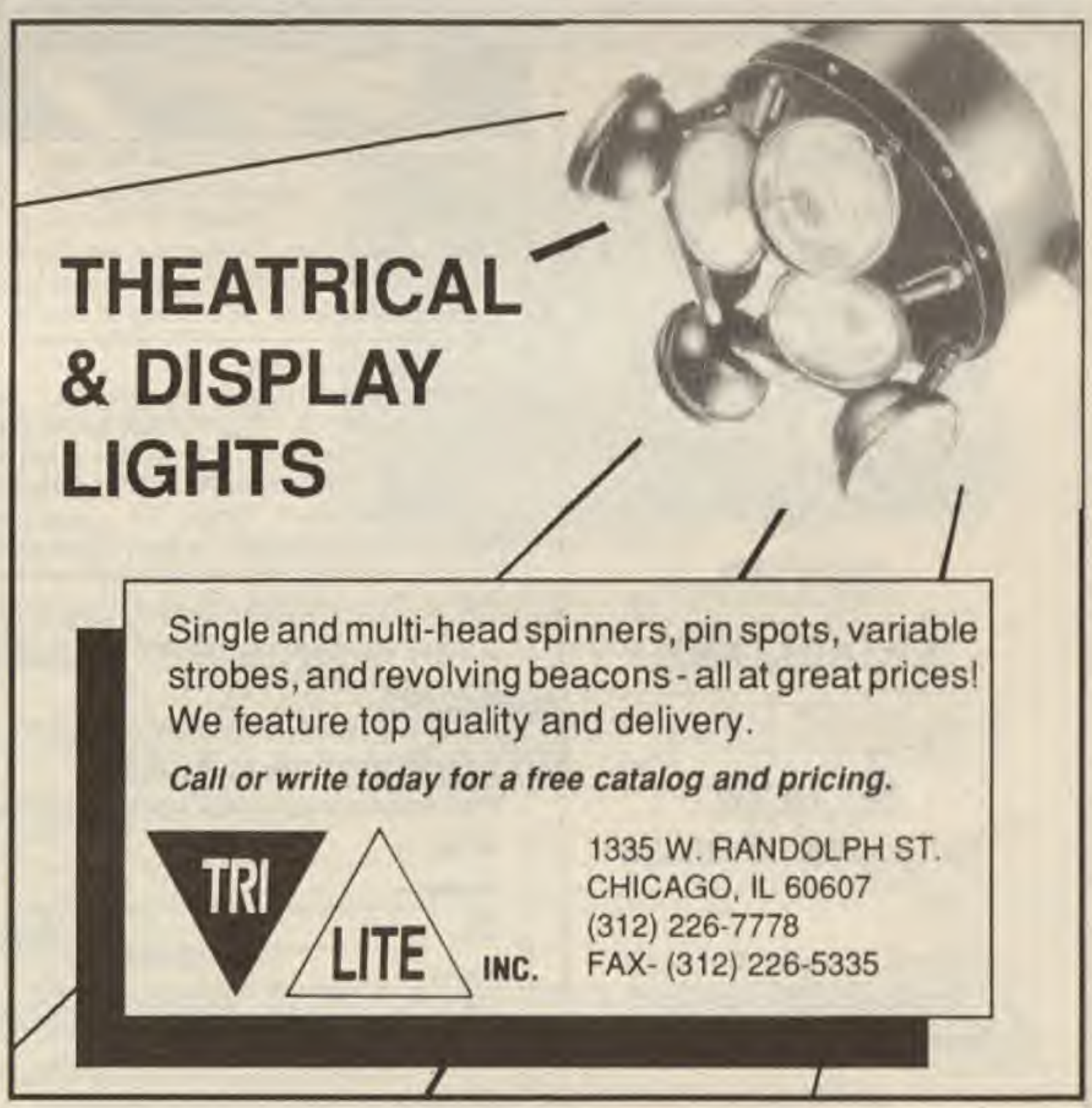
Are There Fees In Our Future?

The real, long term concern of the record companies is not DJs using illegal copies, but the lack of a "performance right" in the U.S. David Leibowitz explains that, "A performance right would not just be an issue for Disc Jockeys, performance right covers all performance publicly of sound recordings. This includes broadcast, digital cable audio networks, even music-on-hold. All these various types of commercial exploitation are uncompensated and unauthorized by the copyright owners of the sound recordings. Nobody from the sound recording side gets paid for these uses of sound recordings, unlike the publishers and composers of the musical work which are paid by BMI and ASCAP."

When you consider the amount of red tape involved and the time to cut through it, most DJs will probably opt for one of the two remaining alternatives:
1). Use only store bought records, tapes and CDs, or
2). Make copies and run the risk of getting nailed!

Until there is legislation granting a performance right to sound recordings, the record companies have no right to license. What is the recording industry doing about it? For a number of years, the RIAA has been trying to get congress and governmental agencies to see it their way. If they succeed, it could mean that DJs in the U.S., like their Canadian* counterparts, must pay for the privilege to play recorded music whether it's a copy or the original.

**During the late 1980's in Canada, this particular issue sparked a lengthy court battle between the recording industry and Mobile DJs, represented by the Canadian Disc Jockey Association. The matter was finally resolved, but now Canadian DJs must pay fees to an organization known as the Audio Video Licensing Association or risk a heavy fine or jail term.*



Wedding Wisdom: Spin Your Records Not Your Wheels

Brian Lawrence has some ideas that will enable Disc Jockeys to spin records at more weddings instead of spinning their wheels. With more than ten years experience in fifteen wedding related businesses, he has recently released his publication "The Wedding Expert's Guide To Sales & Marketing." This manual deals with how to network and effectively expand into other areas of wedding products and services. Through years of trial and error he offers an array of promotional ideas, sales, direct mail and telemarketing strategies that have proven to be effective. A toll- free number support hot line is also included. For more information call Able Mind Marketing at 1-800-262-7792

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A Florida trophy shop called "Academy Awards and Signs Inc." was ordered by the Academy of Motion Picture Arts and Sciences to drop the name. Singer Amy Grant sued Marvel Entertainment for using her likeness -- allegedly copied from a photo on one of her albums -- on the cover of a "Dr. Strange" comic book. A Minnesota bar called "Spanky's Saloon" which used the logo of a chubby boy in a beanie, got sued by Little Rascal George McFarland for violating his publicity rights. It's better to invest in original designs, name searches and legal fees for a trademark than to lose time and money on a legal defense, new advertising, reincorporation, etc.

From "NOTA BENE", © 1991, Richard P. Dieguez, Attorney-at-Law

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Mobile Lighting: It's Getting Lighter & Brighter

New, lightweight and intelligent (hence the poor pun in the title) lighting systems and effects for MDJs are now available in an endless diversity of designs. The staff at One Mobile Beat Tower recently had an opportunity to field test several of these products on the road, in front of actual, unsuspecting, party guests. We discovered that a good light show is not just exciting and fun to present, but can also boost the number of referrals you get from each gig and it is substance for charging a higher rate.

> *We discovered that a good light show is not just exciting and fun to present, but can also boost the number of referrals you get from each gig and it is substance for charging a higher rate.*

Where do you start? Here's a primer on mobile lighting along with descriptions and pro/con comments of the products we tested on the road. There are several manufacturers that offer excellent DJ Lighting equipment (see Mobile Beat #3 for the annual DJ Equipment Directory). Two pioneers of the industry, KLS and Lightcraft, were among the small number of companies that were unable to participate at this time, but asked to be included in future Mobile Beat product evaluations.

ACCENT LIGHTING

These novel fixtures can be placed on or around a DJ table or booth to define a center of attention

American DJ Supply's "**Neon Magic Sticks**" are real eye catchers. The "Sticks" are actually neon tubes 23" in length and mounted to a base. Available colors are Red, Yellow, Blue, Green, Lavender, White and Orange. Magic Sticks can be clamped to a table, tree or truss with simple hardware. Stands are included as well. On the base of each Magic Stick is a three position selector knob. In position one, the light remains constantly "on" for use with a chaser. In position two, the light modulates to the music. This was our favorite and a real crowd pleaser. From a distance, the light appears as a flame that burns brighter with every beat of the music. In the third position, the light is activated by other lights. Set up two Magic Sticks on your DJ table and see how quickly they grab attention from the guests. If there was anything we didn't particularly like about the Magic Sticks, it was that each has its own 110 Volt to 12V transformer and cord. If you use four sticks, you need four transformers which take up a lot of space on your outlet strip. A minor inconvenience for such a neat effect. (After the job, plug them into your cigarette lighter and lay them on your dashboard for a wild lightshow on the ride home).

Another versatile and exciting effect is the "**Flashline**" from Ness. Flashline's individually controlled xenon flash tubes (strobes) create bright, rapid fire bursts that move back and forth from one end of the Flashline to the other. The effect on the dance floor is the familiar, "jerky", stop-action strobe effect. In the background, however, huge, eerie, shadows move robotically across the walls and ceiling. The Flashline consists of ten flash tubes in a single case 3" wide, 2" high, and 55" long. It can be programmed to flash in six different patterns and at six different speeds. Controls are located at one end, and AC outlet for "daisy chaining" at the other. The Flashline can be set up on a table top, floor or any flat horizontal surface or mounted vertically to a stand. It can even be hung from a nail on the wall. A light diffusing lens available clear or in red, blue, green, and yellow makes the flashes effective without blinding. Lens are interchangeable so that colors can be matched to themes (for example, green for St. Patty's Day) Installation is foolproof, just bring an extension cord and plug it in.

Tri-Lite's "**Rotating Reflector Beacon**" (a.k.a. "red police beacon") has been a popular disco effect for years. These are 110 volt devices but come without an AC plug. Therefore, the unit can be mounted with others and wired in parallel to a common AC plug. The beacon has a 360 degree rotation.

It can be modified to direct more light front and center simply by mounting it in a small box. Place mirrors or aluminum foil behind the beacon to angle light forward, making it appear that there are actually three beacons in the box. Another suggestion would be to use at least two of these devices, possibly set on opposite ends of a table, or atop speaker stands. Tri-lite also sent a Single Beam Reversing Oscilite for evaluation. This is a par lamp mounted on a motorized arm which sweeps the light across the room like a mini-searchlight. Gels or colored lenses can easily attached. Four or more Oscilites placed strategically around a dancefloor could be used to create some very interesting effects. Also, this is an excellent light to use in displays or at bridal shows.

Neon "Magic Sticks"

FLOOR LIGHTING

Most of the guests we play for like to dance, but few are really good dancers. Flooding the dancefloor with colored light helps those who want to dance overcome their inhibitions and get with the beat.

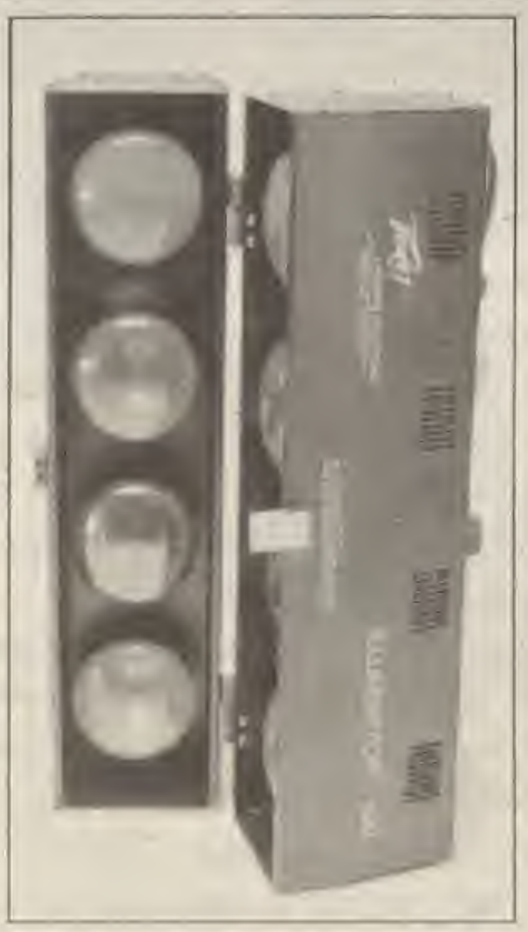
Peavey's **Illuminator 600** is exactly what we were trying to build in our basements fifteen years ago, except Peavey did it right. This unit features two parallel rows of four (red, blue, green and yellow) 150-watt reflector floodlamps. Each row of lights makes up half of the clam-shell case which closes around the lamps. The case is hinged, handled and convenient. When you get to the gig, just unlatch, separate the units, connect a single, industrial strength cord from one bank of lights to the other, plug in and turn on. Set-up time is less than two minutes!

The Illuminator requires little attention during a performance. It listens to the music and changes from color to color on bass notes of 60hz or lower. There's a sensitivity control to "tweak" precisely when it triggers. Overall, the Illuminator worked very well, however it does have its own definite taste in music. For example, the lights triggered right on the beats throughout "Love Shack", "Everybody Dance Now" and "Old Time Rock N' Roll". When our DJ got into an oldies set, there just wasn't enough good, clean 60hz for it to distinguish, so it "improvised" a rapid triggering sequence that would fit almost any tune from the fifties or sixties. If there's anything that would improve the Illuminator, it would be the addition of gel holders. Gels give a much more intense coloring to the light than colored "light bulbs" and you wouldn't need to carry four spares.

ETA's **Powerbar** is also a marvel of simplicity. The bar mounts on most standard tripod stands or you can order one from ETA. Four "Uni-par" light-weight, molded plastic par cans bolt to the bar. Each can holds one 150-watt reflector lamp. The Uni-pars are transparently colored red, yellow, blue and green so along with the light they throw on the dancefloor, they provide a colored glow as well. There are extra mountings for effect lights and additional par fixtures. Power is supplied by outlets in the center of the bar. The Powerbar comes with twenty-six pre-programmed patterns selected either by a knob on the unit or by the optional remote control. There's a built-in mic to control the chase sequences and controls are provided for sensitivity and rate. A 1/4" audio input is also provided. The Powerbar's chase sequences are triggered by volume rather than pitch. Most of the time, it put on a show that matched the beat but, like the Illuminator, had its occasional wild moments. The Uni-par cans came with replaceable gels and gel holders, allowing the operator total control of the color. The Powerbar is designed to be used as a single, four light unit, but can be chained with other units.

If you want total control over your dancefloor lighting, Peavey's **System 3000** should be more than adequate. This is an entire system consisting of two tripods, two T-bars complete with four fixtures each, eight gel holders with extra pre-cut gels, eight 300-watt reflector light bulbs and a computerized controller with all necessary cables. The system assembles quickly and requires no tools. Just set up the tripods, place the T-bars on top and run the appropriate cords and cables. The System 3000 is quite sophisticated. Its controller allows for pre-programming up to thirty-six scenes. Faders control the level of each color for each scene. Once programmed, place the controller on the floor and switch from scene to scene

Illuminator 600



System 3000

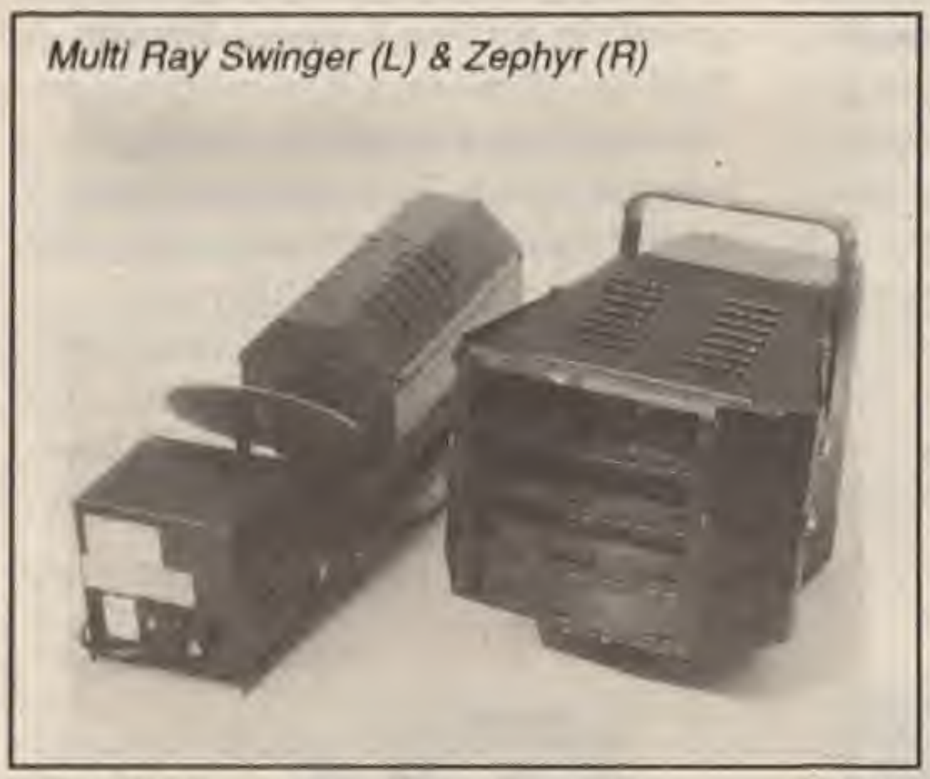
with the foot switches. Connect it to the audio out from your mixer and it will chase to the beat. Unlike the Illuminator or Powerbar, this unit requires some study time. Once you master it, you'll be able to offer your customers truly professional lighting.

LIGHTING EFFECTS

The whole idea behind lighting is to gain a psychological advantage over the people on the dancefloor, to surprise them, maybe even overwhelm them. This is precisely the purpose of the lighting effects we tested.

Just what is a lighting effect? At first glance, most of them look like strange shaped black boxes with a huge mouth filled with glass teeth. What's inside the box depends on the design and manufacturer of the effect and what it's intended to do. One popular type of lighting effect is the "Beam Projector" or "Beamer". This effect uses a bright lamp and special lenses to create razor sharp beams. The size and shape of beam varies by design. In a room with "clear" air, these beams will be seen only as shapes on the walls and ceilings. When a light mist of fog drifts into the air, the beams become highly defined and turn the dancefloor into a three-dimensional fantasyland. Many beam projectors have built-in microphones and motors to move the beams to the music.

A second type of effect is the "Effects Projector". This unit operates something like a slide projector. A bright lamp shines through a special medium and projects an image on a wall or ceiling.



Multi Ray Swinger (L) & Zephyr (R)

Meteor's **Pro Beam 150** was the only effects projector in our test. Unlike the "black box" look of the beamers, the pro beam is cylindrical. It consists of a bright light source and a focusing lens. In between the two, is a drive shaft for the interchangeable "wheels". Each wheel provides its own unique design or pattern while a three speed motor rotates the wheel to create movement.

Our Probeam came supplied with two wheels. The first appeared on the wheel to be little more than a misshapen circle but proved to be very versatile. In its natural state, it projected a white wave on the wall behind the dancefloor. By adding a few scraps of colored gel paper, the wave could be "colorized". By varying the speeds of the motor, the image could be fit to almost any kind of music. For something totally mesmerizing, a light fog turns this effect into a rolling three dimensional wave.

The second wheel was composed of three different colored liquids sandwiched in glass. As the wheel rotated, it created an effect reminiscent of the psychedelic sixties. The liquid "bubbles" roll and tumble in an ever changing kaleidoscopic effect. Although the Probeam is small and lightweight, don't let it fool you. It is capable of producing a wall of color and motion that your crowd can't ignore. According to Mike Burnett at Meteor's design and manufacturing facility in Madison, Alabama, there are over 40 different effects wheels available, so no matter how often you play for a particular crowd you can offer something new. Custom wheels with your trademark or logo can also be ordered as can special "contest" wheels (see MB #1 "The Return Of The Projected Image"). What better way to project your image!

The Probeam is an excellent choice if you're on a limited budget but still want an effect that can "wow" the crowd in a variety of ways.

Another effect with size far less than its capabilities is **The Swinger**. This is one of several compact, lightweight devices in Meteor's **Multi-Ray** family. The Swinger projects light through a multi-colored lens and onto a motorized mirror that sweeps across the room. (Other models available including one that "gyrates" to the beat). The result is colored "stars" on walls, and tight beams in fog. This effect can be stand-mounted, or leaned against a wall. It's exceptional for small to medium halls. The only suggestion we have is that Meteor replace the glass mirror with one made of highly reflective, unbreakable, metal. With the present mirror, the effect turned out to be "smashing" in more ways than one.

Pro Beam 150 with effect wheels

Shine American DJ's **Zephyr** on a wall or ceiling, and what you see looks sort of like huge, colored golf balls. In fog, however, the beams take the shape of colored cones comprised of hundreds of tight beams radiating from the source.

DerbyStar

Zephyr's on-board microphone translates the music into a rapid movement of colored light. This effect is compact in size so it's easy to carry along and it puts out enough light to fill the average gymnasium.

The Ness **DerbyStar** has two unique features that most mobile users will appreciate. First, it's three effects in one case. The operator can select a single row of beams, double row of beams or fan beams. Secondly, it has a wired remote so it can be controlled from the same point as the sound. This was a real plus. The DerbyStar also has a built-in microphone for turning sound into moving light and color. Even in large halls, the beams were tight and well defined. This is another good choice if you want just one effect, but need versatility and variety.

Last, but far from least, were two effects furnished by Lumen Industries: The **Sundancer 32** and the **Fandance 2**. These are larger units, designed primarily for club installation, but they are of a size and weight that was easily transported. They can be hung, or placed on a table or floor. As for their performance, they put on a truly spectacular show. The beams are bright and tight, the movement is smooth. Lumen has chosen not to use colored glass in these effects allowing for the use of colored gel papers. The advantage is you can color the beams to your liking, and the gels just happen to be the same size as those that come in the sample books. The downside is that the gels slip out of position during transit so you'll need to remember to straighten them before you turn it on.

Lumen is relatively new to making effects (they are a former distributor of imported effects). We were quite impressed with the quality of these units which are designed and manufactured in Baltimore, Maryland. Their work is hard to find fault with, in fact every Lumen effect is backed by a one year warranty. If we wanted to be picky to the max, we could point out one tiny annoyance that we've found on similar beam type effects: the sensitivity adjustment on the back of the unit is placed in such a way that if you set the unit down improperly, it can be damaged relatively easy. A Lumen spokesperson tells us that the company's new "Mobile Beam" series is designed primarily for mobile use, and that this should not be a problem.

Sundancer 32

All in all, we were quite pleased with the performance of all the effects we tested. There's no doubt, that in most cases, a good light show will bring additional referrals. In some instances, we observed guests sitting at their tables just staring at the lights.

If you are thinking of adding a light show to your DJ service, or upgrading your present one, here are a few suggestions:

If you work alone, and like to travel light, consider the Peavey Illuminator or the ETA Powerbar for floor lighting. A Ness Flashline makes a great backlight for your table banner. Move it to the foreground when the dancefloor is filled. If you have a tripod, a Meteor Probeam will round out this package and you won't need a fogger.

If your budget has been tightened by the recession, American DJ's Magic Sticks are a good place to begin. They

Cont'd on Pg 46

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TECH TALK

HALOGEN LAMPS

by "C" Etian

The days of performing in a dark corner of a banquet room are definitely over! The response to a more aesthetically appealing disc jockey set-up has been phenomenal. Lighting the performer and the dancing area is bringing more "pizazz" to every performance.

Along with the popularity of dancefloor lighting, sophisticated lightshows include the use of projection lamps in many fixtures. Along with the use of incandescent lamps in PAR fixtures, questions have been raised regarding the increased popularity of Tungsten Halogen lamps. Its use in some of the newest and most exciting effects has raised questions on maintenance and operating characteristics.

LAMP	WATTS	RATED LIFE (HRS.)
4515	30	100
4535	30	100
4552	250	25
DYS	600	75
EHD	500	2000
FCL	500	2600
FFR	1000	800
Q1000 PAR64	1000	4000

Tungsten Halogen lamps have become very popular with manufacturers for creating the right light output at a specific wattage for a specified length of time. In other words, Tungsten Halogen lamps give us more intensity, higher color temperature, more flexibility in use and design, and pricing comparable with incandescent lamps.

The first question asked by users is, "How long is the life of the lamp?" It is a slow depleting process in which the tungsten evaporates from the filament which in turn directly affects the life of the lamp by the filament temperature. There is a direct relationship of the life of the lamp in this process: The life decreases as the filament temperature increases and vice versa.

Lamp life is averaged under laboratory testing conditions and is strictly an "average". You may be experiencing the changing of lamps on a regular basis, some lasting longer than others. A small change in voltage greatly affects the life and output (lumens) of the lamp. By decreasing the voltage, the life of the lamp can be extended without radically affecting wattage. By increasing the voltage however, the opposite is true.

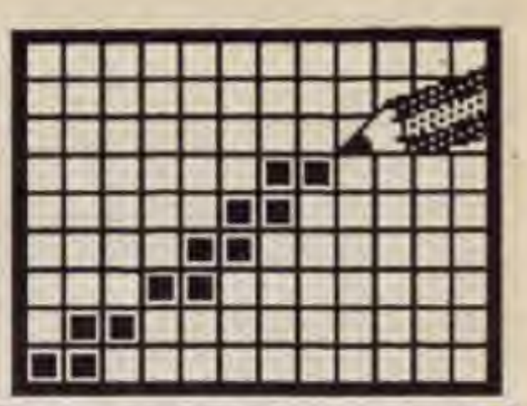
In the entertainment application, we may not be able to control incoming voltage. One method to extend lamp life would be to buy "+5" versions of the lamps you are currently using. The "+5" indicates 5% greater voltage tolerance than specified by the manufacturer. Some examples of lamps include the ENH in Color Pro by Lightwave Research, ELC in the Martin Roboscans, the EYB in the Meteor Moonflower, DYS in Lampo Astro 2 & 3, as well as, Par reflector kits inside Par 46, 56, 64 lighting instruments, and DRA being used in countless products. As demand increases with customer awareness, many more commonly used lamps will become available.

Keep in mind that not all lamps have similar rated life. Due to manufacturing techniques, one brand of lamp could last slightly longer than another brand. The important thing to realize is that lamps vary considerable in rated life. The chart on this page shows some of the most commonly used incandescent and halogen lamps.

Other variables that differ among lamps is the lumen output and color temperature, both of which are taken into account by the manufacturer for the application of the device. To Richard Vlahacos of Lumen Industries, color temperature is everything. According to Vlahacos, "Low voltage lamps in our special effect units have higher color temperature than the AC lamp counterparts. The EVC lamp at 3400K gives you more vivid color than the DRA at 3050K. Also, it has greater life under "real life" conditions due to the fact that AC lamps were not designed with movement in mind. They have wider and larger filaments and are prone to breaking more readily".

Many manufacturers have opted to design their products without a transformer to eliminate the expense and reduce the weight of their units. By eliminating the transformer, they eliminate the low voltage lamp, thereby reducing color temperature, using a less reliable lamp not designed for movement, and supposedly saving you money. **Think about it!**

"C" Etian is owner of Soundz Audio & Lighting in Wheeling, IL. He has many years experience working with DJs and bands. He also manages a DJ entertainment company along with SOUNDZ rental, repair, speaker reconing and sales depts. As a member of the Mobile Beat Board of Advisors, "C" is available to answer your technical questions regarding DJ sound and lighting equipment. Write "Tech Talk", c/o Mobile Beat.



"Mall" the bride and groom

by Art Bradlee

With fall and winter comes a Mobile DJ's best opportunities to book next year's brides-to-be. There's hardly a shopping mall in North America that won't be staging a bridal show sometime during the next six months. What can you do to make sure you get maximum exposure at these shows? Why not go one better and stage a mock wedding of your own in the center court a local mall? This promotion involves mall merchants and others who are wedding service oriented and are approved by mall management to be in your show. Malls usually have substantial advertising budgets which means that your company and the show itself will get tons of pre-event publicity.

Step One: Approach the mall management with the concept. Explain all they have to do is provide the space, the stage and the publicity. Most malls will jump at the opportunity to host your event because it will attract an age group (18-30) with much disposable income. Once you find a mall that's interested, agree on a date.

Step Two: Set a fee for those who wish to participate. You may wish to make this fee in proportion to the size of the business. This way the small businessperson who may wish to be in the show, but who doesn't have a big advertising budget, can participate. Part of the money you collect may need to go to advertising if the mall can't advertise it.

Step Three: Begin lining up wedding service companies to be in your show. This is a great opportunity to develop new contacts.

Step Four: Find "actors" suitable to play the bride, groom, bridal party, and parents. Try radio and T.V. stations in your area. Radio and T.V. personalities are usually natural "hams", and the stations may give your show free "plugs" considering their personnel are involved.

Step Five: Schedule a rehersal. The ideal time is after the mall closes. We had our rehersal the night before the mock wedding. This gave the bridal party a chance to get the feel of the ramp which they'd be walking up. Set the order for the bridal fashion show. The order should be just the same as if you were introducing an actual bridal party.

Step Six: The big day arrives. Your DJ sets up in the center court near the ramp. Introduce your DJ company, and yourself as the MC. Give the audience a "verbal" preview of what they can expect during the next 2-3 hours. Begin the show by introducing the bridal party. When you introduce the bride and groom, give them a big buildup, just as you normally do. Direct the crowd's attention to the limousine which brings in the happy couple. The couple then exchanges their vows right on the ramp. We engaged the services of a real minister to do the vows. The best man then offered the toast. Then it's time to party! Have a cake cutting, first dance, father/daughter dance, groom and mother

Art Bradlee, a Philadelphia, PA, native, has been in the Mobile DJ business since 1977. He currently operates Sensational Sound Entertainment and TelEvent Video Services in Binghamton, NY. At present, he directs seventeen DJs and six video crews. He also offers a complete line of invitations for his clients.

Cont'd on page 48

Follow-up

The Key to Keeping Your Prospects and Customers.

by John Aizstrauts

Good follow-up is a sure way to get and keep business. Poor follow-up is a guaranteed way to lose business. If you promise to do something for a prospect or customer, DO IT! Don't delay and don't forget. Your customer is expecting you to do what you said you would! If you don't, someone else will. How many times have you heard, "Sorry, I gave the job to the so-and-so DJ service because you never called back?" Lack of follow-up can cost you several hundred dollars in business. Can you afford that?

Here's why follow-up is so important and profitable:

1. Follow-up helps to "sell" you by showing prospects and customers that you are interested in their business, that you're reliable, responsible and professional. When you follow-up as promised, the customer develops confidence in you and feels good about using your DJ service. After you send out your initial information package, do you make a follow-up call to be sure it was received? Sometimes, a client may go with another DJ company just because they took time to make the call.

2. Good follow-up on bookings will make you stand above your competition. You'll gain a reputation for having everything under control. Be the one who calls ahead to unfamiliar banquet halls just so that you will know, in advance, what to expect. Remember, where one DJ falls through, another steps in.

3. Follow-up keeps the business

Cont'd on page 48

The Question Of Leadership

by Dennis Hampson

Are you a leader or a boss? There is quite a difference. Bosses shout orders. A good leader gives direction. Bosses are always right. Leaders listen to the good ideas of others. Bosses bully and intimidate. Leaders motivate and educate. Managers who are "good leaders" are rare, and usually, well paid. Their paycheck reflects how well the people who report to them perform individually and as a team. When you spend time improving the performance of your employees, you are also improving your performance as a manager. Spend 75% of your time working with your people, and just 25% shuffling administrative paper. Then see the difference.

How managers lead is largely a matter of personal style, and there's more than one way to do it. Here are some of the methods of leadership:

Through example: The manager who leads by example is the hardest working manager of all. This manager leads by demonstrating and utilizing well developed skills, knowledge and experience in handling situations and people. Employees learn by example.

Through determination: This manager is never discouraged by problems or setbacks. They don't look for excuses or scapegoats but move to get the job done regardless. This manager prevails in good times and bad.

Through motivation: These managers are genuinely delighted when their people succeed or achieve planned objectives. This type of manager stimulates and inspires his people with constant positive feedback. They are popular and successful leaders.

Through teaching and expertise: These managers have terrific skills, knowledge and experience in handling both situations and people. This experience earns them great respect among their clients and employees. This manager is a problem solver and not insecure about sharing his knowledge and problem solving skills with his staff, and therefore, can better equip them to face whatever comes next in their careers.

> ***"How managers lead is largely a matter of personal style"***

Good leadership and management skills can be learned and developed through proper training. In running a multi-system DJ company, it is important that you learn to be a good businessperson, as well as a good DJ. Poor management is why so many businesses fail.

Effective managers create successful companies with happy employees. They know that the learning process never ends. Such managers are always improving their personal package of skills and knowledge through supplementary studies, additional education or just reading. They apply what they learn to the situations they encounter. Good leaders are not born, they develop. Stay interested in strengthening your leadership abilities and you will pull far ahead of your competitors in a short time.

Dennis Hampson, of Toronto, Canada is a veteran DJ service operator, DJ trainer and marketing/ management consultant. He is also co-author of ***Spinnin' 2000, The Ultimate Guide to Fun and Profit as a Mobile Disc Jockey.***

Does Your Insurance Really Have You Covered?

The Mobile DJ business is getting closer to becoming a major player in the entertainment industry. Whether you operate as an individual or oversee a staff of ten, you begin to see the need to meet the legitimate requirements of operating a successful enterprise.

One of the areas many DJs encounter in trying to establish themselves is the area of insurance coverage. Most assume their homeowners' insurance will pay liability claims and cover their equipment. Although state laws and policies vary, it is generally true that a homeowners' policy will not cover activities that the homeowner was involved in for a profit. Automobile policies generally cover equipment while in transit, but once removed from a vehicle (unless by thieves), accepts no responsibility for the loss. And you'll be into a real gray area when trying to find coverage for the lawsuit laid on you when the bride's Uncle Louie tripped over your cable and spent six weeks in the hospital!

The fact of the matter is, for true piece of mind, MDJs should have a general liability policy specifically set up for a small business. Before shopping for this policy, become familiar with the terminology that will assure your needs are covered. Proper coverage should include "ALL RISK" on equipment including theft and in-transit. You should know best the value of the property you want covered, and an agent familiar with the entertainment field should be able to help you set amounts of LIABILITY coverage, which protects you against that unforeseen Uncle Louie!

Ask about DEDUCTIBLES on both coverages, which is the amount that will not be covered in the event of a claim. Then . . .relax!

Cont'd from Pg. 41

used a variety of ways.

If most of the places you play have good floor lighting, a beam effect may be the best way to really set yourself apart from the competition.

Before you rush out to buy anything, finish your homework. Try not to buy a fixture just for the sake of having a fixture. Give forethought to building a complete and compact lightshow. Take time to preview as many different effects as possible and talk with dealers and other DJs who have experience with lighting. Quality, pro lighting equipment, like pro sound gear isn't "cheap", so shop wisely.

In the near future, we are planning to test several other new effects, as well as, some popular lighting controllers and foggers. If there is a particular sound or lighting product that you would like to see included in our on-going series of Mobile Beat product tests, just let us know!

All photos for this feature (except Illuminator and System 3000) by Mobile Beat Photgrapher Kurt Dreas.

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Mobile Beat

SPECIAL FEATURE

DJ HORROR STORIES

It's time again for Halloween, one of the top five holidays for Mobile DJs! It's a reason to party and that means extra bookings! In celebration of the season, we asked Mobile Beat readers in issue #3 to tell us about the worst thing that ever happened to them at a gig. We received quite a stack of replies and it was tough to choose a winner. However, after careful review and consensus, we are happy to present the top three **DJ HORROR STORIES.** Our runners up will receive official Mobile Beat staff shirts and our grand prize winner will receive an official Mobile Beat satin "tour" jacket.

Our second runner-up is from Paul E. Bartczac from Advanced Entertainment based out of Chicago, IL.

Two months ago, I was contracted to play a wedding for about seventy-five guests at a local banquet hall. The bride was just seventeen, and the groom was eighteen. They lived with his parents. The song request sheet said "Play the music you usually play for weddings". I thought, "This will be easy". Boy, was I wrong!

I knew there would be trouble as soon as the guests started arriving, 90% of them were under twenty-one. While I went over last minute details with the bride, the groom came in and went straight for the bar, and was served. This prompted the rest of the underagers to follow suit.

As time went on, more guests arrived. When I went to tell the lovebirds it was time for the bouquet and garter, I must have walked into the middle of something. I overheard the groom call his bride a few choice words, then ***"POW!!"*** *She punched him in the face and knocked him into the cake! Everyone just watched in shock as the families took them outside to cool off. About ten minutes later, the "happily married couple" was escorted back in by two policeman called to the scene by neighbors complaining of noise. Of course, the under-age drinkers did not go unnoticed. As soon as the "boyz in blue" started carding the guests, they realized that almost all were underage so they closed the bar. From that point on it was more of the same. The bride had to take her own garter off. The bouquet was thrown on the ground as the bride ran off in tears. Finally, the groom's mom put the two in a limo and sent them home. I sure hope the rest of their marriage turns out better than their wedding day.*

Our first runner-up is Randy Olson from Midwest Sound and Light Shows, Mt. Vernon, IL.

About two years ago, one of our DJs was all set up and ready to entertain at a wedding reception. The site was an upstairs room at a country club in southern Illinois. It was a beautiful day. The cake and buffet were all in place. Everything was going fine.

Our DJ was playing background music as the guests arrived and mingled at the bar. Everyone was there except the bridal party and photographer. Soon, the parents arrived and told us everyone else was right behind. As part of our wedding package, we include complimentary video-taped highlights, which our DJ's assistant had begun to gather by roving around the room.

Everything was just fine, until suddenly, the room began filling with heavy black smoke. Somebody screamed "FIRE" and everyone ran toward the one and only exit to the stairs. Our DJ, obviously frightened like everyone else, seized the moment by grabbing the microphone and encouraging everyone to stay calm and move to the exit in a somewhat orderly fashion. No flames were actually in sight at the time.

All the guests, along with our DJ personnel made it out without injury. However, all our equipment was left inside to face the inevitable. Ironically, as the fire trucks passed the bridal party en route to the country club, the bride and groom thought it was a "special escort" arranged by a friend. Little did they know at that moment that when they arrived at their reception, the place would be in flames. Even more ironic was the fact that our camcorder was the only piece of equipment that survived. Had it not, the bride and groom would never have been able to see what their cake and decorations looked liked before the fire.

And the winner is (drum roll please) . .

Diane Whelan of Rockin ' & Whelan, Philadelphia, PA.

Imagine, being a 37 year old housewife, going through a divorce and needing a job. I always loved music and dancing and had an awesome record collection. So when I saw a "help wanted" ad for a Mobile DJ, I called.

My training consisted of one night in the studio learning how to hook up the equipment and one night in a bar running the turntables (I think all I said was "hello" and "goodnight"). The owner of the DJ company decided this was sufficient training and scheduled me to work solo for a 75th birthday party the following Saturday night.

I was excited but apprehensive. I had never even been to a party with a DJ, let alone be the DJ myself! The owner reassured me that I was ready. Besides, he said, "It's just a four hour family party, you'll be out by 11PM". He went over the music, gave me a set of equipment, all the paperwork and sent me on my way. Still, I was eager, excited and scared to death, but determined to do a good job.

The party was going quite smoothly. I had most of their requests including mom's favorite. Everyone was on the dancefloor right from the start. I was feeling pretty good about everything. Time went fast. When 11 o'clock came, I gave them my big finish. Everyone just stood and stared. Then the client came over with her copy of the contract. In big black and white letters it said ***"7PM to 12AM"!***

I was quite embarrassed as I scrambled to get another record on the turntable and get the party restarted. I felt like a total idiot, I was flustered, embarrassed, nervous but determined to get them back on the dancefloor. Within fifteen minutes, everyone had forgotten the 11 o' clock fiasco. They were all back on the floor having a great time.

Once again, here comes the client. Whew, she just came over to tell me I was doing a fine job. As she walked away, I looked away to cue up the next record. Suddenly, the room was filled with screams!

I looked up to see our client, who I had been talking to just seconds before, lying face down in the middle of the dancefloor.

I turned off the music and went "on-mic" to try to calm the hysteria. I was amazed, people were actually listening to me and following what I had to say. I was able to clear the floor, giving the guests who knew CPR a chance to work on her.

It seemed like an eternity until the paramedics arrived. When they did, they turned the dancefloor into an operating room. Unfortunately, the woman couldn't be revived. I closed my eyes and wished the party had ended at eleven. I quietly packed up my equipment and waited discreetly until all the family left, and her body was removed.

When I told the boss what had happened , he was very sympathetic, and told me,"You really knocked 'em dead!" . . .Very funny.

What an amazing initiation into the MDJ business! Thanks for sharing your story with us, Diane. Your Mobile Beat tour jacket will be on its way soon. To the rest of you, next time something totally amazing, surprising or horrifying happens to you while on the job, tell us! If it's a really great story, we may not even save it for next Halloween!

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Bradlee Cont'd from page 44

dance and then party with the audience. Don't forget the Alley Cat and the Hokey Pokey. These really help get the audience involved!

Our show was a tremendous hit. In a future issue of Mobile Beat, I'll explain how to televise the event on your local cable TV network.

By the way, if you enjoyed my article in Mobile #3 which told how to produce your own show on public access cable TV, you can still call and request a VHS copy of my cable TV bridal magazine. (607) 770-9493.

Aizstrauts Cont'd from page 44

ball rolling by making sure all loose ends are covered. It cuts down on surprises by making sure the customer is on top of things too! Have you ever gotten to a wedding to find out the bride changed the bridal dance, but "forgot" to tell you? Or how often has a bridal party changed between the time when you received the information and the actual event?

4. Follow-up can help close a sale with a prospect. The sooner you call back or contact the prospect, the sooner you're in a position to ask for the job and close the deal. Follow-up calls are a license to call back and conduct business. The prospect wants you to call back. Put an expiration date on your contracts, and if you don't have it by the date, there's your chance to call and see if there's a problem. Possibly the date was cancelled, but you still have it listed as a tentative.

5. Finally, follow-up keeps you in touch with past customers. Every time you contact the customer, you're advertising your DJ service, and you stay up-to-date with your customers' needs. After a job, be sure to follow-up with a DJ evaluation, Thank You card or both.

Don't blow it. Do your follow-up! Many DJ's won't and eventually they'll be out of business!

Remember, F.U. stand for Follow Up! It also stands for what happens when you don't!

It's Autumn, but Don't be a Fall Guy

by John Roberts

Fall is upon us, time for all Mobile DJs to get mobile! Where the people go, you should go. The action has moved to, among other places, fraternal clubs and bowling alleys, so get your name in early If you want the "mixers", banquets and "Rock N' Bowls". Pubs and lounges may be adding happy hour DJs, and that extra night or two on their entertainment schedule is money in your pocket.

Of course, you have already visited and dropped off cards and brochures at every junior high, high school and college around. You haven't?! Well, get with it. Drop off a brochure to each class representative and the school newspaper, as well as, the alumni office (to pass on to people forming reunions). Don't forget the Athletic Director's office. Personally deliver your packet to these directors or at least put it in their mailboxes. Giving information to the person behind the counter is as good as making a trip to the school to use the trash can.

While you're there, find out which organizations sponsor their own dances and fund raisers, and how you can contact the people who hire the DJs. There is a lot of money to be made at each and every school and college, so don't leave any stone unturned.

Now that your calendar is chock full of school dances, you'll want to turn those jobs into future referrals. Here are some contests to help keep these events exciting.

Dance Contest - For a change, try to dig up some different dance records and see who knows the most dances, i.e., The Twist, Locomotion, Lambada, Bird, Butt, Humpty Dance, etc.

Karoake or Lip Sync Contest - If you have a karoake machine, get people involved by having them sing their favorites. If you don't, get people to lip sync their favorites. They won't actually have to sing, but they can still put on a show.

For younger groups, try a "hand walking" contest to see who can walk on their hands the furthest.

Now, here's a few tips on how to judge a contest.

The first rule is, know the rules! Nothing is worse than having a controversy arise in the middle of your contest. Second, I suggest you select other unbiased guests (teachers, chaperones, or students from different class ranges) to help you judge. When selecting assistants, choose an even number so you can be the "tie breaker" if necessary. Don't try to judge it yourself. You don't want to be the fall guy, especially in real close cases or where their is a popularity issue. Remember, in most cases, you'll need both hands and half your brain free to run your equipment during the contest.

In actually judging a contest, sometimes the winner is clear, i.e., a hand walking contest. But for events like dance contests, you can use the judges' decisions, or audience response. For best and fairest results, use both. You may have a person who's really good at dancing but their competition is extremely popular with the crowd. This is where the other judges can keep you from becoming the fall guy.

When soliciting audience response, ask the people to clap and/or cheer for the contestant they felt was best. An excellent way to judge audience response is to turn your mic up almost to the point of feedback and point it toward the crowd. Watch the VU meters for the highest reading. This is a proven and fair way of reading the crowd. Always make the judge's decision final.

> ***"Find out which organizations sponsor their own dances and fund raisers, and how you can contact the people who hire the DJs. There is a lot of money to be made at each and every school and college, so don't leave any stone unturned."***

Here's a quick note on prizes for your games and contests: Your T-shirts, frisbees, hats and records always work well, but don't be afraid to approach your local bowling alleys, theaters, arcades, restaurants, record stores, and roller rinks for gift certificates. Many are glad and eager to accommodate you.

Good luck and good partying.

John Roberts owns and operates the John Roberts DJ Training School in Waldorf, MD. He is also president of the Metropolitan Professional Disc Jockey Association and an active mobile entertainer.

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Mobile Beat News Service

Dr. W. "Van" Smith has been helping the people in Eldorado, Arkansas, (pop. 25,000) see better since 1974. It's a good living and one that he enjoys. Along with his professional career, Dr. Smith has also established quite a reputation as a Mobile Disc Jockey. How did such a mix come to be ? Van explains, "It was just something I decided to do because I really enjoyed what it meant to people. If everyone has a good time, I go away with a real good feeling, I feel as if I have the power to inflict fun on somebody".

Van's first DJ house call was in March of 1988. It was fairly common knowledge among his friends and associates that he had an excellent oldies libraries, so when a joint Catholic-Episcopal organization needed a DJ, he got the job. "They provided some big speakers, and I brought the rest from my house. I didn't really know what I was doing, it was for free, but I was just glad to have the chance to see if I could be a DJ." That was the beginning Dr. Smith's Mobile Disc Jockey Service: **Good Times Entertainment.** *Eds. note: Not affiliated with the Good Times Entertainment which was the subject of a previous Mobile Beat ProFile.*

"I walk through the crowd with my wireless mic and we'll sing parts of a song that people like, I'll ask 'em if they're havin' fun, what they want to hear, do they want it louder, do they want it softer, do they want it old or do they want it new, do they want to do something special, do they have someone they want to pick on, do they have any birthdays, hey, just have a good time".

> ***"I feel as if I have the power to inflict fun on somebody".***

What are some of his personal favorites? Along with such DJ standards as "Old Time Rock N' Roll", "Pink Cadillac" and "Walk Like A Dinosaur", Van notes there's a going trend toward good country. "Garth Brooks has probably created one of the classics with 'I Got Friends In Low Places'. Take your remote mic out there and you can get about a half a dozen people who know the words and they will sing. You don't even need a mic, you could hold up a stick, and they'll just sing for all they're worth".

At 42, Smith still prefers the music of the fifties and sixties. To cover the bases with the younger crowd, his son has joined the company. "Allen is a natural, this just happens to be something he does well. He's tall and slim like Vanilla Ice and has that certain appearance and at every party, he gets out and dances". Although father and son book their separate jobs, they work every job together. Van says "Allen gets all the big proms and school events in the area. If it's his job, then I work for him. He may line up a set of four or five cuts then go off and dance and I'll DJ."

Although it's just a hobby, the Optometrist/DJ admits that he has invested a lot of money into his DJ service, rationalizing, "I'll probably never realize what I've put into it, but my son will enjoy it". The Smiths' DJ Service travels with a fairly extravagant light display which includes mirror balls, rotating lights, Probeam™, beamer, strobe, fogger and par cans all mounted to a home made light truss constructed from a tv antenna.

As for competition, Smith says that **Good Times Entertainment** is the only established DJ service in the area. The only other mobiles they see are a few radio DJs who do it in their spare time. So it appears that most of the people in Eldorado, Arkansas, not only know the name of a good optometrist, they also know what number to call for a good time!

The Search Is On!

Mobile Beat magazine is looking for innovative, aggressive, creative and unique DJs and DJ Companies to feature in Mobile Beat Profiles. . .

DO YOU QUALIFY????

Tell us, in 100 words or less, why you should be featured in Mobile Beat ProFiles! You may include brochures, promotional materials, photos, newspaper clipping, reviews, audio/video tapes, etc.
(materials will not be returned).

Mobile Beat 1991.5

DJ EQUIPMENT

DIRECTORY & BUYING GUIDE

****** SUPPLEMENT ******

For a variety of reasons, the following manufacturers were unable to respond in time to be included in the 1991.5 Mobile Beat DJ Equipment Directory (Issue #3).

CARVER CORPORATION
20121 48TH AVE. WEST
LYNNWOOD, WA 98046
(206) 775-1202
MAX 3 YRS

CERWIN-VEGA!
555 EAST EASY STREET
SIMI VALLEY, CA 93065
(805) 584-9332
NOT SPECIFIED

CREST AUDIO
150 FLORENCE AVE.
HAWTHORNE, NJ 07506
(201) 423-1300
LA - 2 YRS. / FA - 5 YRS

DAVOLI OF NORTH AMERICA
1170 SHEPPARD AVE. UNIT 50
DOWNSVIEW, ONTARIO, CAN.
M3K 2A3- (416) 630-8811
12MNTHS PTS / 3 MNTHS LABOR

GRUNDORF MANUFACTURING
721 NINTH AVENUE
COUNCIL BLUFFS, IO
51501-6335
(712) 322-3900
G.A.D.-3 YR / SERIES II - 1 YR.

KLS ELECTRONICS, USA
27501 SCHOOLCRAFT RD.
LIVONIA, MI 48150
(313) 425-6620
1 YEAR PARTS AND LABOR

SAMSON TECHNOLOGIES
P.O. BOX 9068
HICKSVILLE, NY 11802-9068
(516) 932-3810
NOT SPECIFIED

THEATRE EFFECTS
642 FREDERICK STREET
HAGERSTOWN, MD 21740-6815
(301) 791-7647
UP TO 1 YR

TRACOMAN
2533 N.W. 74TH AVE.
MIAMI, FL 33122
(305) 591-5991
1 YEAR

WHEN YOU CALL FOR INFORMATION TELL THEM YOU SAW IT IN MOBILE BEAT!

NOTE: IN OUR LAST ISSUE, THE WARRANTY PERIOD FOR TRI-LITE PRODUCTS WAS INCORRECT. THE ACTUAL WARRANTY PERIOD IS 90 DAYS, NOT 2 MONTHS. ALSO, UNDER THE CATAGORIES "AMPLIFIERS", THE PEAVEY CS-400 WAS INCORRECTLY LABELED AS THE CS-460 AND ASHLY'S FET-11500C WAS LISTED AS FT-11500C.

AMPLIFIERS

Note: p/c = Per Channel, w=Watts, Ω=Ohms

CARVER CORPORATION
PT-1250- 625wp/c 4Ω, 465wp/c 8Ω, 11lbs. $1500
PM-1250- 600wp/c 4Ω, 450wp/c 8Ω, 21lbs.$1250
PM-900- 450wp/c 4Ω, 350wp/c 8Ω, 24lbs. $995
PM-600- 300wp/c 4Ω, 200wp/c 8Ω, 23lbs. $840
PM-300- 150wp/c 4Ω, 110wp/c 8Ω, 11lbs. $680
All have bal/unbal, XLR & 1/4" TRS inpts, 7 segment power meters, 19" rack mount.

CREST AUDIO
LA-601- 150wp/c 8Ω, 275wp/c 4Ω. $630
LA-901- 280wp/c 8Ω, 350wp/c 4Ω. $782
LA-1201- 300wp/c 8Ω, 475wp/c 4Ω. $1134 - All have 1/4" TRS and barrier strip inputs, 5-way binding post and barrier strip outputs, high-temp, DC, turn-on and short circuit protection.
FA-601- 150wp/c 8Ω, 275wp/c 4Ω. $738
FA-901- 280wp/c 8Ω, 350wp/c 4Ω, 440wp/c 2Ω, $936.
FA-1201- 300wp/c 8Ω, 475wp/c 4Ω, 680wp/c 2Ω, $1386
FA-2401- 350wp/c 8Ω, 600wp/c 4Ω, 770wp/c 2Ω, $1674 - All have female XLR and barrier strip inputs, 5-way binding post and barrier strip outputs, high-temp, DC, Turn-on, short circuit and IGM protection.

CASSETTE DECKS

CARVER CORPORATION
PST-12- Single,, Dual fluroscan meters, rack mountable, Dolby B&C. $449.95
PST-24- Dual well, auto reverse, rack mountable, music search, remote control. $559

CASES & RACKS

There are several manufacturers producing cases and racks for Professional DJ use. Our directory neglected to include Grundorf Manufacturing, Council Bluffs, IO and Powerhouse Pro Cases of Cheektowaga, NY. Davoli of North America offers modular, heavy-duty 19" equipment racks. Sizes and designs are too numerous to list. Many manufacturers will build cases and racks to your specifications.

CD PLAYERS

CARVER CORPORATION
PSD-36 - 10 disc changer, dual d/a convertors, random play, 32 track programmable, $799

EFFECTS / LIGHTING

K L S ELECTRONICS USA
Blowstar PF 159 - Color spray effect, 400w Sound activated, Multi-axes, $1548
Krokodile PF 155 - Color Beam effect, 650w 14 sound activated color beams. $1346
Alligator B PF 154 - Dual flat beams, spiral action, 1000w. $1346
Kayman PF 152 - Color beam effect, 400w, 36v lamp, 14 music controlled beams. $1170
Minifutura PF 095 - 12" revolving starball. $605
Skorpion Fisso PF 410 - 8 high pwr beams, $538

THEATRE EFFECTS INC.
Pocket Cannon- 8" confetti/streamer launcher shoots practically anything,$100. *Simulated Fireworks Cannon*- Similar to above but 20" long, both use CO2 cartridges. $149
Festive party Launcher- Floor mounted, remote controlled. Shoots streamers, confetti or special "Jumbofetti" and "Aerofetti". $595
Jumbo Air Cannon- Shoots streamers up to 100', uses air pressure.
Free Catalog lists over 30 products that produce fire and/or colored smoke, products that shoot confetti and streamers plus ultra-violet inks and paints, plastic snow, luminous paint and more.

TRACOMAN INC.
Martin Robozap- Sound activated, beam projector with variable strobe, adj. focus. $900
Martin Roboscan 804- Sound activated, programmable, beam projector. $1300
Martin JR700 Fogger- 900w heater, 1 ltr. int. tank, short warm-up, overheat protection. $550
Martin Magnum 1600- 1600w heater, 1 ltr. int tank, recleanable heat exch. $990
Lampo- Complete line of lighting fixtures, strobes, controllers, trussing, stands. $Call

PROCESSORS

DAVOLI OF NORTH AMERICA
AV-712 A/V Processor- 3 A/V Sources, 4 mixable audio inputs (3 Stereo+ Mic). Sound and video can be faded out individually or togther. 4 band EQ. $Call

MICS / HEADPHONES

DAVOLI OF NORTH AMERICA
K695- 200Ω with fixed cardoid pattern, proximity effect, pronounced upper mid range $Call

SAMSON TECHNOLOGIES
Offers a complete line of wireless microphones and wireless microphone systems too numerous to list. Many are suitable for DJ use. Call for more information.

MIXERS

DAVOLI OF NORTH AMERICA
Pre-A4- 5 ch/6 inputs for phone, CD, mic, line, inst., Mic on/off, LED Mtring, Bass/treb. control, effects send/return. $Call
Pre-A5- 1Mic w/ tone control/ 3 Line/Aux inputs/ 2 phono/RIAA CD inputs. 4 band EQ. $Call
Pre-A6 MKIV- 7 channel/11 inputs. Graphic EQ, Mic tone control, LED Mtring. $Call
Pre-A8 Stereo Mixer- 9 channel/16 inputs. 3 phono RIAA/line/3 line-CD/Mic, 4 Band EQ. $Call
CF-4- 2+2 channels: phone/CD/line, slider crossfader. $Call
Spazial S-190- 9 channel/14 inputs. including 3 phono RIAA/line / 3 line-CD/Mic. Mic tone controls. 7 band EQ. $Call
Discostar 150- 5 channel/6 inputs. Crossfader, treble/bass controls. $Call

SPEAKERS

CERWIN-VEGA!
V-35D- 18" 3-way speaker system, 300w RMS, 8 Ω, carpeted. 45Hz-16Hz. $1250
V-37D- 18" 3-way speaker system, 300w RMS, 8 Ω, carpeted. 35Hz-16Hz. $800
MV-15B & V-15B- 15" 3-way speaker system, 200w RMS, 8 Ω, carpeted. 40Hz-16Hz. $500
M-1- 12" 2-way monitor, 150w RMS, 8 Ω, carpeted. 70Hz-16Hz. $350
L-36PE- 18" Bass Folded Horn "Portable Earthquake" 400w RMS, carpeted. 30Hz-300Hz. $1000
B-36A- 18" Bass Folded Horn, 300w RMS, carpeted. 40Hz-400Hz. $800

DAVOLI OF NORTH AMERICA
Hozon 250- Compact, 12" 2-way system, 130w RMS, 55-20,000Hz, 8Ω. $Call
Hozon 400- Compact, 15" 3-way system, 220w RMS, 40-20,000Hz, 8Ω. $Call
Gigant 600N- Folded horn, 3-way, 350w RMS, 45-20,000Hz, 8Ω. $Call

GRUNDORF MANUFACTURING
G.A.D. KM12T- 2-way floor monitor, 12" Wfer / Horn Twtr, 8Ω, 70-17,000Hz, 200w Cont. $418
G.A.D. KB3- 3-way full range, 15" Wfer / Bullet Twtr / Hrn Mid, 8Ω, 40-20,000Hz, 200w Cont. $564
G.A.D. KB10T- 2-way, 10" Wfer / Horn lded Twtr, 8Ω, 80-19,000Hz, 100w Cont. $349
G.A.D. F-18- Front loaded, 18" Wfer / Horn Twtr, 8Ω, 37-4,000Hz, 400w Cont. $598
G.A.D. GT1210- 2-way trapezoid cabinet, 12" Wfr/1"-100° Hrn, 70-20,000Hz, 8Ω,300w Cont. $778
G.A.D. GT1520- 2-way trapezoid, 15" Wfr/2"-100° Hrn, 60-20,000Hz, 8Ω,300w Cont. $1450
Series II- D15T- 2-way, 15" Wfr / 4x10 Horn, 50-16,000Hz, 8Ω, 150w Cont. $329
Series II- D15S- Vented, low frequency system, 40-6,000Hz, 8Ω, 150w Cont. $259
Series II- D12T- 2-way, 12" Wfr / Horn Twtr, 75-16,000Hz, 8Ω, 100w Cont. $256

This directory compiled and edited from material submitted by manufacturers, reps and dealers. Mobile Beat cannot assume responsibility for the accuracy of the information listed. Look for our 2nd annual directory coming in August of '92!

THE SUSPENSE IS KILLING US! BUT - IT'S ALMOST OVER!

FIND OUT WHO WON OUR TWO NUMARK CD 6020 DUAL DRIVE CD PLAYERS NEXT TIME IN

Mobile Beat™

Halloween-Classics--
Thriller--Monster Mash--
Ghostbusters-DOA-- --
Fire-I Put A Spell
On You- -Purple
People Eater- -
Twilight Zone Theme - -
Addams Family Theme- -
Sympathy For The Devil - -

CUED UP

Coming Events of interest to Mobile DJs!

1991

OCTOBER 4-7
AES 91ST CONVENTION
NYC, NY
(212) 661-8528

OCTOBER 14-16
DJ EXPO EAST
WALT DISNEY WORLD
LAKE BUENA VISTA, FL
(516) 767-2500

NOVEMBER 1-3
CMJ
NYC, NY

NOVEMBER 22-24
LIGHTING DIMENSIONS
RENO, NV
212-677-5997

TO HAVE YOUR EVENT(S) LISTED IN MOBILE BEAT PLEASE SEND INFORMATION TO CUED UP, MOBILE BEAT, P.O. BOX 43, EAST ROCHESTER, NY 14445-0043. LISTING SHOULD INCLUDE DATE, EVENT SPONSOR, AND LOCATION AND SHOULD BE SENT IN AS FAR AHEAD OF TIME AS POSSIBLE.

1992

JANUARY 9-12
WINTER CES
LAS VEGAS, NV

JANUARY 17-19
WINTER NAMM
ANAHEIM, CA
(619) 438-8001

JANUARY 25-26
EXPO '92
INTERNATIONAL DJ SOUND AND LIGHTING
SHOWCASE AND CONVENTION
TORONTO, ONTARIO, CAN.
(416) 284-6591

FEBRUARY 24-26
NIGHT CLUB AND BAR
SAHARA HOTEL
LAS VEGAS, NV
(800) 247-3881

MARCH 10-14
WINTER MUSIC
CONFERENCE
MIAMI, FL
(305) 563-4444

IT'S COMING!

MOBILE BEAT'S ALL-TIME TOP 200!

SEND US A LIST OF 25 OF YOUR **ALL-TIME MOST REQUESTED / MOST PLAYED MOBILE FAVORITES** THEN, CHECK THE NEXT MOBILE BEAT FOR THE COMPLETE "MOBILE BEAT ALL-TIME TOP 200"! HURRY - DO IT NOW!

--YOUR VOTE COUNTS!

OFF-BEAT

DR. SHOCK JOCK SEZ:

Gentlemen! Ladies! Troubled by those annoying questions and comments on the job lately? Maybe you've found Saddam Hussein has just taken over as banquet manager at you favorite party hall. And how about that ten year old rent-a-kid who shows up every week to be a professional pest? Fear not - Dr. Shock Jock has dealt with all the problems of the business and is happy to share with you some of my time trusted trade secrets. (Maybe this could be the start of my own "Ask the doctor" 900 service).

Let's start with those annoying comments. There was a list of ten of them in Mobile Beat #2, but my personal favorite (which wasn't on the list) is **"What kind of music do you have?"** Here, depending on my patience level at that particular moment, are a few standard replies:

a) "Pre-Recorded"

b) "Mostly Punk Polkas and Gregorian Chants done 'Rap style'"

c) Boxcar Willie, Helen Reddy, Wayne Newton, You name it!"

Sometimes it's best to look 'em square in the eyes, and with a deep, dull, straight serious monotone say "I've got every piece of recorded music known to modern civilization, you gotta problem with that?"

If I'd really rather not deal with the question at all, I act like I totally misunderstood the question and say "I don't know, you'll have to ask the bartender what kind of drinks he has."

Probably the greatest number of these annoying nerds per capita hang out at school dances. The music is so loud at these events, you can usually get them to leave you alone just by screaming **WHAT!!!!** in their ear every time you see their lips move.

Another popular question we've all heard is **"Mind if I look through your music?"** For a comeback, I ask them where they work. If they say "in an office", I'll hit 'em with a line like "you can look through my music, only if I can come look through your desk". You might also try telling them that, due to the weight of your equipment, just one additional person within a six foot radius of your gear could cause the floor to give-in. One last favorite is to tell them that your records, tapes and CDs have been treated with a "special dust" which will cause grotesque facial disfigurations to anyone who touches them. You, of course, have been immunized.

Here are some other snappy comebacks to "Things People Say to Annoy Mobile Disc Jockeys"...

Guest: "PLAY IT NEXT!"

You: "Is that "please?" or "dammit!"

Or: "Only if your name is on my paycheck."

Guest: "TURN IT DOWN!"

You: "I only turn it down for people like Presley, Joplin and Hendrix. Son, I knew Elvis personally, and let me say, you are no Elvis Presley!"

Or: "This ain't my equipment and I can't find the freakin' knob."

Guest: "I don't know the name of it and I don't know who it's by."

You: "Good, I'll play anything by anybody".

Or: "Oh, that's 'I Don't Know Much' by Linda Ronstadt and Aaron Neville."

Guest: "When are you going to play something good?"

You: "Never, I built my reputation on playing the worst possible music available."

Or: "How much longer are you going to be here?"

Guest: "Is it going to be this loud all night?"

You: "I don't know, I didn't see the forecast."

Or: "I'm afraid this is as loud as it gets."

Guest: "You still use records?"

You: "No, these are special 'broad byte' CDs available only to profes sional DJs. They are made out of a totally fabricated black plastic alloy and can withstand exposure to the most obnoxious party guests, such as yourself" (to be most effective, rattle this one off fast in a sort of mumbled monotone and watch 'em run).

Or: "Naw, these are just frisbees."

And finally, my all-time classic, stupid question:

"What are you playing next?"

I have never been able to figure out any possible reason why someone would want to ask a DJ this question, thus, I have never come out with a really great (printable) comeback. I usually just respond with a bewildered look. I must admit that I have, on rare occasion, replied with something very tasteless and tacky such as "Why, did you just find out you've got (insert the name of any popular fatal disease) and have just two minutes to live?"

On the subject of DJ-banquet manager relations... What? I'm out of time? Oh well, that's a chapter in itself anyway. And, oh yeah, about the ten year old kid? Can't do anything about him, he's my son. I've been training him now for two years. Someone's gotta take over this sideshow.

KLS

1707 SISMET ROAD. UNIT 12
MISSISSAUGA, ONTARIO, L4W 2K8
(416) 238-8244
FAX (416) 238-1073

KLS ELECTRONICS

DEALER INQUIRIES WELCOME

THE LIGHT MASTERS

27501 SCHOOLCRAFT RD.
LIVONIA, MICHIGAN
U.S.A. 48150
(313) 425-6620
FAX (313) 425-2103

(A) FAL ITALY-BLOWSTAR
Taking the well established 'Flower' technology into three dimensions, this new effect from FAL Italy uses sound activated mirror system to swirl the colored spray of beams through the air. An internal microphone and fan cooled circuitry drive the mirror in both axes giving a wide area of coverage.

(B) FAL ITALY ALAGATOR
This superb effect follows the successful format of a centre lamp projecting through lenses, with beam movement automatically activated by an inbuilt microphone. The Alligator is much more-it combines a flat beam sweep with a spiraling action, changing the beam shape as it moves. Two effects from one remarkable unit.

(C) FAL ITALY FLORETTE
Budbet 'flower' projector with automatic sound activation via inbuilt microphone. Also available is the Super Florette, a higher power version for the largest venue.

(D) FAL ITALY CONDOR
This new effect is quite unusual and is already becoming very popular. A ring of six colored lenses produce shafts of light that change color as they dance back and forth interweaving in a quasi-conical display. Sound activation is via inbuilt microphone.

(E) KLS MINI SCATTER STROBE
Random firing miniature strobe which fires at approximately two second intervals when powered to mains to produce a sparkling effect-the more units scattered about the rig, the better the effect. Complete with integral mains lead.

(F) FAL ITALY STATIC SCORPION
A centrally mounted lamp projects a dramatic fan of eight high powered beams This new unit is particulary effective when used in multiples from a chasing controller.

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WITH *MAGIC IN THE NIGHT* GLOWSTICK PRODUCTS

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So if your ready to add that special glowing idea to your next special event, you're ready to go with the glow and watch your profits brighten.

CALL TODAY!

American DJ Supply, Inc. ™
5051 East Slauson Ave.
Los Angeles, CA 90040

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